

Saturday 10 June 2017



Canon EOS 77D

Is this now the **best-value** DSLR for **enthusiasts** in Canon's range?

Amateur Photographer

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Summer special

Travel light but still take great shots – we help you **slim down your kit bag**

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All the fun of the flare

Use **lens flare** to give your shots a summery feel

APOY mono magnificence

Round one reveals some outstanding black & white

Win!

A Plustek film scanner

Olympus Art Filters for all Brilliant **free** editing app for all camera types

D500

Nikon th
100
anniversary



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At the heart of the image



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If one of the best bits of travel photography is the excitement of planning a trip and working out what gear you're going to take, one of the worst bits is lugging it all around. Good travel photography can be physically and mentally demanding, especially in the heat or on a hike, and heavy camera bodies, lenses and tripods can quickly drain your creative energy. Hence this issue's

feature 'Slim down for summer' on page 12. As Matt Golowczynski reveals, you can still get great travel images without taking along the contents of a small camera store; we'd love to see any great shots you've taken on your travels.

Also, don't miss the first instalment of this year's Amateur Photographer of the Year competition on page 21 – some magnificent mono shots!

Nigel Atherton, Editor

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magazine

ONLINE PICTURE OF THE WEEK



© TREVOR WILSON

Brown argus (*Aricia Agestis*) by Trevor Wilson

Olympus OM-D E-M5, 1/250sec at f/5.6, ISO 400

AP reader Trevor Wilson uploaded this image to our Flickr page of a butterfly he shot at the National Trust's Denbies Hillside in Surrey.

'Although the breeze was challenging and the butterflies flighty, this is a small area that can be relied upon for species as it is slightly sheltered,' says Trevor. 'I followed this

brown argus as it flew around, hoping it would land on a stem or dead flower head. I've always liked backlighting, and on this occasion the stem was long enough to get under the butterfly and take several shots. I also noticed there was a fine gossamer web with trapped moisture that was lit up by the sun.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 51.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

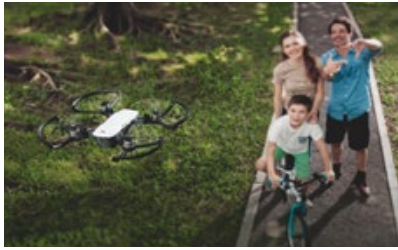
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford

Mini camera drone arrives from DJI

DJI has launched the neat and compact Spark mini camera drone that is the first to allow users to control it by hand gestures alone, without the need to master a separate remote controller. A kit including an aircraft, a battery, a USB charger and three pairs of propellers, is available, priced £519. Visit www.dji.com/spark



Instagram introduces archive feature

Instagram has rolled out a new feature called archive that allows users to hide selected posts, but allows them to be looked at in private or even be restored.

Previously, Instagram users had to delete content. The ability should come in handy for photographers looking to make sure they're leading with their best shots.

Irix releases lens profiles

Swiss lens manufacturer Irix has released updated correction profiles for its 11mm f/4 and 15mm f/2.4 lenses to be used with Adobe Photoshop and Lightroom editing suites.

According to the update notes, the biggest upgrades will be for better control of distortion and vignetting, as well as a slightly improved UI. The profiles are available now for free at www.irixlens.com.



Intimate Bowie shots up for auction

Six rare photographs of superstar David Bowie will be auctioned at Bonhams in London on 28 June. Taken by friend and travelling

companion Geoff MacCormack, the intimate photos were shot on the Trans-Siberian railway, and were signed by Bowie shortly before his death. Estimates put them at £2,000-3,000 each.

NanGuang on-camera LED lights

Kenro has introduced three new portable LED on-camera lights by NanGuang that are designed for use on DSLR cameras or camcorders and simply attach to a camera's shoe. On-camera LED lighting is a useful tool to help to lift shadows when shooting video or stills. The range starts at £90. For more details visit www.kenro.co.uk.



© ELENA MARIMON MUNOZ/WITH THANKS TO ENGLISH HERITAGE

GET UP & GO

LONDON



© MICHAEL WOLF

Michael Wolf

Michael Wolf is known for capturing Hong Kong's hyper-density in his large-scale photographs of its architecture. In his series Tokyo Compression, Wolf photographs the crush of the Tokyo subway, in which thousands of commuters make their daily journeys between work and home.

Until 1 July, www.flowersgallery.com

BLACKPOOL



© SEAN CONBOY

Sean Conboy

Conboy has been the official photographer for the Blackpool Grand Theatre for many years. Whether you want to learn the basics, build on your existing photography skills, or are a budding professional, his photographic sessions are the ideal masterclass to learn how to shoot structures and interiors.

13 June, www.blackpoolgrand.co.uk

BIG
picture

The British Life
Photography Awards are
now open for entries

◀ The British Life Photography Awards are a great showcase of images that display the essence and spirit of Britishness. Through its ten categories, including Rural Life, British Weather and Urban Life, we see the British in all their eccentric glory. The winning and commended images will have their work on show at the Royal Albert Hall and will be featured in a portfolio book. The overall winner will also receive Sony products worth £7,000. Last year's winner was Elena Marimon Munoz with this image, left, taken during the summer solstice at Stonehenge. As the sun rises we see the all-too-familiar modern sight of people lifting their phones and tablets in the air to record the magical moment.

You have until 2 September to get your entries in. Visit www.blpawards.com for details.

Words & numbers

Photography
takes an instant
out of time,
altering life by
holding it still

Dorothea Lange

US photographer 1895-1965

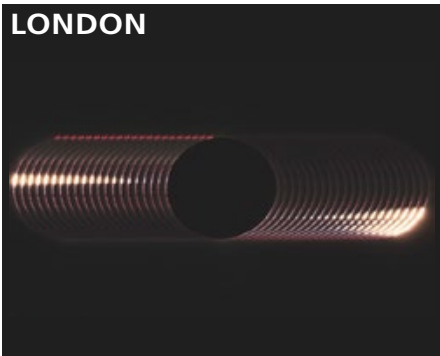
700
million
active users of Instagram
last month

SOURCE: INSTAGRAM



The most interesting things to see, to do and to shoot this week. By Oliver Atwell

LONDON



© YU JIN

Astrophotography winners

The Insight Astronomy Photographer of the Year is the biggest international competition of its kind, annually showcasing spectacular images shot by astrophotographers. This is your last chance to see this year's winning photographs in a free exhibition at the Royal Observatory.

Until 25 June, www.rmg.co.uk

BUCKINGHAMSHIRE



© BEN CHERRY

Storytelling

This workshop led by Ben Cherry will be an introduction to personal projects, highlighting how having a project can be a quickfire way of taking your photography to the next level. There will be a particular focus on narrative photography, that aims to tell a story through images.

15 June, www.rps.org/events



© NATIONAL GALLERY OF SCOTLAND

EDINBURGH

Hill & Adamson

This exhibition, A Perfect Chemistry: Photographs by Hill & Adamson, will explore the uniquely productive and influential photographic partnership of David Octavius Hill (1802-1870) and Robert Adamson (1821-1848), which lasted a few short years from 1843 until early 1848.

Until 1 Oct, www.nationalgalleries.org

Deutsche Börse winner announced

 Dana Lixenberg of the Netherlands has won the 2017 Deutsche Börse Photography Foundation prize. Her winning long-term photography project captured a multi-faceted portrait of the residents and community of the Imperial Courts housing project in Watts, Los Angeles, USA.

Titled 'Imperial Courts (1993–2015)', the project began in the aftermath of riots sparked by the infamous beating of Rodney King by the LAPD. It charts the community of the area as it returned from the scene of violent protest back to an underserved and often invisible community.

The passing of time

Following a controlled and formal photographic style that she calls 'slowing things down', Lixenberg expanded and revisited her project over 22 years as she followed the trajectories of individual lives in the neighbourhood.

In her later visits, she took to bringing audio and video-recording equipment to keep documenting the conversation and ambience of the area, capturing the complex effect that passing time has had on the community.

Writing about Lixenberg's winning series, Brett Rogers of the

Lixenberg's winning project followed the lives of individuals in a Los Angeles housing project



© DANA LIXENBERG



Spanning 22 years, the images were understated and emphatic, judges said

© DANA LIXENBERG

Photographer's Gallery said: 'This comprehensive and measured series impressed all the judges through its affirmation of photography's power to address important ideas through pure image.'

Empowering

'Lixenberg's work is simultaneously understated and emphatic, reflecting a cool sobriety, which allows her subjects to own the gaze and their contexts without sentimentality or grandiosity.'

'Originally presented in book format, each portrait operates as a self-contained story. Dana Lixenberg has expertly harnessed the photographic medium to rethink stereotypical representation and empower a community with direct voice and visibility.'

As winner of the grand prize, Lixenberg will receive £30,000. Her work is currently being exhibited with the other shortlisted photographers in London until 11 June, at which point it will embark on a tour to Frankfurt in Germany and New York in the USA.

The Deutsche Börse Photography Foundation Prize is an annual award, originally established by the Photographer's Gallery in 1997. The award is intended to honour a living photographer, of any nationality, for a specific body of work in an exhibition or publication format in Europe, which is felt to have significantly contributed to the medium of photography in the previous year.

For more details visit: thephotographersgallery.org.uk



© KOEIMESSE SMITH, HARALD FLEISSNER

Photokina moves to yearly event

 Organisers of Photokina, the world's leading trade fair for photo, video and imaging, have announced that the show will take place annually from 2018. Photokina is currently held once every two years in Cologne, Germany, but to reflect the fast-paced nature of the industry and shorter cycles for new innovation and product announcements, it wants to 'reposition' itself to cover a broader range of products on a more frequent basis.

The next show in 2018 will run from 26–29 September, and will offer a 'more compact, more intensive trade fair experience'. The 2019 event will be held in May. For more details visit www.photokina.com.



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Ricoh launches waterproof WG-50

RICOH Imaging has announced the latest model in its WG line of compact cameras for outdoor use. The underwater WG-50 has a 16MP sensor and is waterproof down to 14 metres (for up to 2 hours).

It's shockproof against falls from 1.6 metres, can stand up to 100kg pressure, and it will work down to temperatures of -10°C. On the back is a 2.7in LCD screen that has an anti-reflective coating, and boasts a handy outdoor view setting mode.

The WG-50 has a

back-illuminated CMOS sensor paired with a 'high-performance' imaging engine that is claimed to deliver images with an approximately 16MP resolution at sensitivities up to ISO 6400. This is backed up by three stabilising functions, to help its users take sharp, clear, high-resolution images in tough situations. Video can be shot in qualities up to full HD (1920x1080 pixels).

The lens is a 5x optical zoom with a focal length of 5-25mm (equivalent to 28-140mm in 35mm),

with an Intelligent Zoom function that promises to extend the zoom range to approximately 36x without damaging image quality.

Underwater and underwater movie-shooting modes are programmed to optimise colour and contrast, and during underwater mode the flash off + flash on option allows the user to consecutively capture two images with a single shutter release – one with flash and one without flash.

The Ricoh WG-50 will be available at the end of this month, priced £249.99.

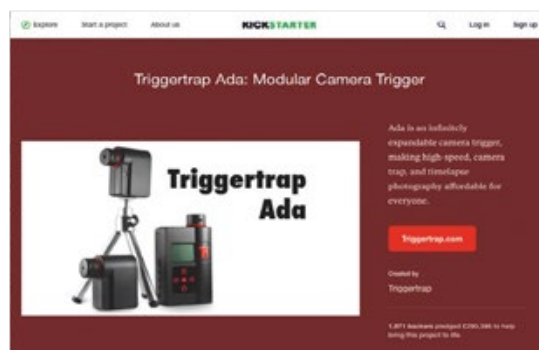
Triggertrap dongle now open source

AFTER a disastrous Kickstarter campaign to launch the Triggertrap Ada in 2013, things went from bad to worse for the company, leading to the closure of Triggertrap earlier this year.

Triggertrap began as an open-source universal camera trigger in 2011. While the campaign to launch the Ada smashed its £50,000 target, Triggertrap had massively underestimated the cost to get the product to market.

The Triggertrap mobile system consists of a mobile app, a mobile dongle and a camera connection cable. With Triggertrap no longer in business, the company decided to make the Mobile Dongle hardware open source. While the app is still available free on the Apple

App store and Google Play store, its future is uncertain now that the hardware has become open source. The hardware open source for creating a clone of a Triggertrap-compatible Mobile Dongle is now available on www.github.com.



The Ada raised nearly £300k on Kickstarter

For the latest news visit www.amateurphotographer.co.uk

New Books

The latest and best books from the world of photography. By Oliver Atwell



© BARBARA CRANE

The Polaroid Project

by William A Ewing and Barbara Hitchcock, Thames & Hudson, £34.95, 288 pages, hardback, ISBN: 978-0-500-54473-0



WHILE Polaroid has had a turbulent time in recent years, the charm and romance of the format has never gone away. Despite looking as if it would disappear for good, the brains and determination of just a small group of

people came together to save the company and launch the Impossible Project (and it was recently reported that the company has purchased the Polaroid brand name). The Impossible Project recognised the enduring popularity of instant film, and relaunched the format to appeal to a whole new generation. In this volume, the authors take readers back to before all this, when Polaroid was just a twinkle in inventor Edwin H Land's eye, and explores the impact of instant film in the years to follow. It's a format that has been endlessly utilised by a number of artists, such as Andy Warhol and Guy Bourdin. The book navigates gracefully between the art and science of Polaroid, and it's absolutely thorough in its scope. This is a great book, not only for those with a love of Polaroid, but also for anyone with a keen interest in the history of photography. ★★★★★

Veterans: Faces of World War II

by Sasha Maslov, Princeton Architectural Press, £19.99, 144 pages, hardback, ISBN: 978-1-61689-578-5



IN THIS beautiful book, we get a glimpse at figures that have occupied significant roles in history. Ukrainian-born photographer Sasha Maslov has set out to interview and

photograph the last living participants of the Second World War. We find ourselves in the company of support staff, resistance fighters, concentration camp survivors and, in one case, even a kamikaze pilot. Maslov's portraits offer the subjects real dignity. Equally, the interviews are engaging. It's a project that's a fitting look at the passage of time, the people who occupy history and the endurance of the human spirit. ★★★★★



Viewpoint Mike Smith

Mike Smith ponders the deceptively simple subject of memory cards. It may not be as straightforward as you think...

Transferring photos from a memory card to your computer is one of those mundane tasks that chugs away in the background (most of the time) while you go and make a cup of tea. If I've shot a wedding, then my usual workflow is simply to plug the CompactFlash (CF) card into my Lexar USB3 card reader and then watch the images appear in Lightroom.

However, the whole topic of data transfer speeds came back to haunt me recently after a day of shooting 1,000 images for a computational photography project. The main camera was my trusty Nikon D700, which I used to shoot uncompressed 14-bit raw files (and nothing else). These weigh in at a fairly svelte (given the 12MP resolution) 14MB each, so my go-to CF card is a SanDisk 16GB Ultra that has read speeds of 30MB/s. At the end of the day, I needed to put a copy of the data from the card onto the project laptop. I had brought my cheap and cheerful Integral CF to USB card reader with me, which I've used on numerous occasions with no problems. Or so I thought. Thirty minutes later, the card had copied across at the painfully slow speed of less than 5MB/s. This wasn't a 'one cup of coffee' cafe stop, but two to three!

When I got back to the office, I dug back into data transfer speeds so that next time I was in this position – well, it would cost me less in coffee! I reminded myself that the hardware (and so firmware) in a digital camera would be able to use memory cards up to a certain specification. The

D700 can use cards of at least 64GB, at speeds of up to 90MB/s (although it might not be able to utilise the full speed of the card). In contrast, my Fujifilm X-M1 can take 32GB cards at speeds of up to 50MB/s. Now, to achieve these speeds during data transfer to a PC, all parts of the workflow need to be quick – card, card reader, USB port (sorry to the Mac users out there!), motherboard and hard disk.

The right port

So if we have a fast card, what sort of card reader/USB port do we need? Well, USB3 has a throughput of (depending upon what you read) somewhere above 400MB/s (which doubles for USB3.1), while USB2 is somewhere around 35MB/s. To make the best use of your new speedy memory card, you therefore have to make sure you have a USB3 card reader plugged into a USB3 port.

In my instance, the card reader was the limiting factor (it was plugged into a USB3 port on a new laptop). So, one low-cost USB3 card reader later (KiWiBiRD branded) and a new 50MB/s CF card, all plugged directly into the USB3 port, the images fly off the card on to the PC. Getting this kind of throughput is cheap and easy, but a timely reminder to me that it's all too easy to put a weak link in that chain accidentally and see those data rates plummet.

Mike Smith is a London-based wedding and portrait photographer. Visit www.focali.co.uk



For fast transfer speeds, all links in the chain need to be strong

In next week's issue

On sale Tuesday 13 June



© MICHAEL FREEMAN

Sharpen your eye

Put your own personal stamp on a picture by ignoring some of the rules of composition, says Michael Freeman



Canon 24-105mm f/4L lens

How much better is the Mark II version of the 24-105mm f/4L lens compared to the original? Michael Topham finds out

Fujifilm GFX 50S

Professional photographer Edmond Terakopian finds out how Fujifilm's first digital medium-format model performs in the field

What is **image stabilisation**?

Image stabilisation is designed to enable you to take **sharp images** at **slower shutter speeds** than normal. Here's the lowdown

There's an old guide that allows you to estimate the shutter speed you need to use to avoid camera shake when shooting handheld. You just need to select a shutter speed that's at least the reciprocal of the effective focal length of the lens that you're using. So, if you're using a 100mm lens you need to use a shutter speed that's at least 1/100sec on a full-frame camera – or 1/150sec if you're shooting with an APS-C format camera.

However, usually it's possible to shoot at slower shutter speeds if your camera or lens (or both) have image stabilisation built-in. Most manufacturers quote a compensation value, often from 3 to 6.5 stops. For every EV or stop quoted you should be able to halve the safe-shutter speed, but bear in mind these tests are done in lab conditions and you'll need to find your own limit.

Lens-based stabilisation

The first stabilisation systems designed for photography were developed with film in mind, so were built into lenses. A stabilised lens has an



Image taken with
M.ZUIKO Digital ED
300mm 1:4.0 IS
PRO, 1/125sec at
f/5.6, ISO 320

© MARCIN DOBAS

element or group of elements that can be moved to compensate for those tiny movements that you make as you hold a camera.

Motion sensors detect the speed, size and direction of the movement and then shift the stabilisation elements to compensate and keep the subject image at the same point on the sensor or film frame, thus reducing blur. Canon, Nikon, Panasonic, Sigma and Tamron all produce stabilised lenses. The advantage of a lens-based system is that it's perfectly suited to the focal length of lens in use and it's able to make the large corrections that are required with long telephoto optics.



If you turn the stabilisation off on a telephoto lens you'll see much more shake through the viewfinder

stabilisation (IBIS). Olympus, Pentax and Sony have been the main exponents of sensor-based stabilisation. The benefit of an in-body system is that it can be used with any lens that can be mounted on the camera.

Hybrid stabilisation

Lens and sensor-based stabilisation has proved extremely useful over the years but now Olympus, Panasonic and Sony have started to create hybrid systems that have far greater stabilising power. The benefit of a hybrid system is that the camera can choose the type of stabilisation to use for any given situation. It can also correct a wider range of movements.

Sensor-based

Cameras with sensor-based stabilisation have the same type of motion sensors as a stabilised lens – but instead of moving a lens element to compensate, the image sensor is shifted. This type of stabilisation is sometimes called sensor-shifting or in-body image

The Olympus OM-D E-M1 II's hybrid stabilisation system is useful when shooting video handheld



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LETTER OF THE WEEK

Inspired reading

I don't often buy AP (I never seem to get time to sit down and read it all in a week), but having scanned it during my lunch I was pretty impressed. I was particularly interested in the feature about shooting locally (*Local heroes*, 20 May). This is something I'm making a conscious effort to do more of, although for someone who loves shooting hills and mountains, Staffordshire is quite a challenge. Maybe I can squeeze some sort of project out of this, who knows?

Dave Fieldhouse, Staffordshire

Many thanks Dave – great pictures can often be found on your doorstep, which, with air fares rising, is good news!
Geoff Harris, deputy editor



Win! SAMSUNG

The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



Reaching for the stars

As an AP subscriber, I was particularly pleased to read the article 'Astronomers attempt to photograph a black hole' (*News*, 29 April). I thought you might be interested in an ambitious project that Colin Robson, a fellow member of the Diamond Valley Photographic Society (DVPS) in suburban Melbourne, Australia is undertaking. He is attempting to capture the world's largest image of the Milky Way and is hoping to fund this project via crowd funding. To find out more go to the crowd funding site at www.indiegogo.com/projects/worlds-largest-astronomical-image-photography-space#.

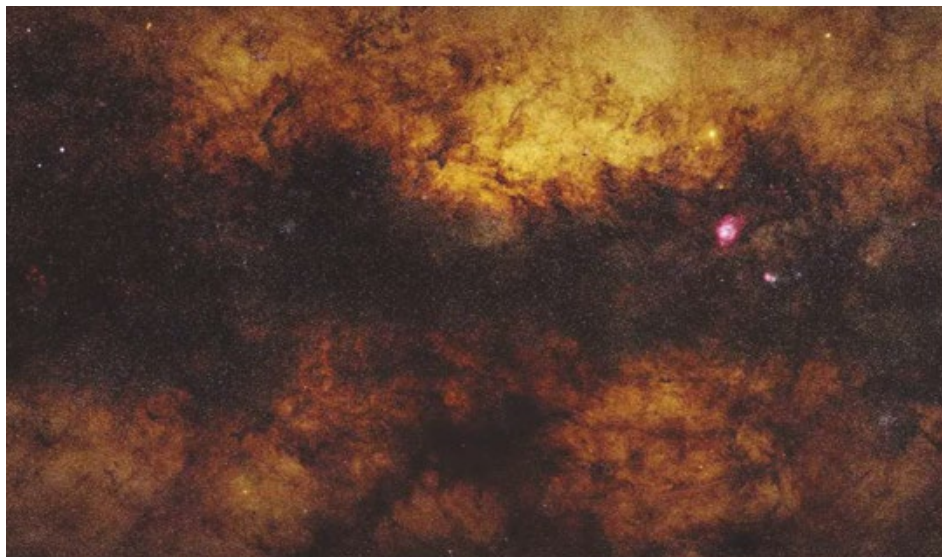
Bain Simpson, Mernda, Victoria

Up for review

As an avid user of the 4/3 system I was riveted by your reviews of the Olympus OM-D E-M1 Mark II (21 January) and the Panasonic Lumix DC-GH5 (1 April). The reviews

leave no doubt that both have achieved the current pinnacle of what is available to 4/3 users. You declare the Olympus to be the best camera produced by the company and awarded it five gold stars. Panasonic could also declare its offering to be the best. However, despite similar plethoras of perfection you gave the GH5

© COLIN ROBSON



Colin Robson created this image from 80 images stitched together

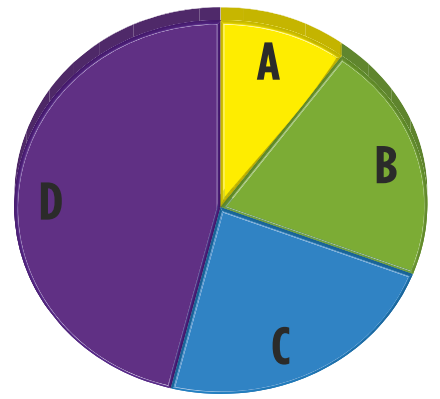
only 4.5 stars despite the fact that in your final analyses both carry, not only the same scores but also identical elements. At this point I'm aware of slight, even if possibly unjustifiable, concern. Looking deeper into the reviews two aspects stand out. The GH5 has superiority in the video department and the incomprehensibility of the Olympus menu against what I see as the very well-ordered offering by Panasonic. What then I ask myself is the reason for this apparent discrepancy?

Could it be that Olympus have a longer track record and for some reason are better able to present themselves or is it possibly, to some eyes, that the Olympus is a more beautiful design? Or is there some other – or no – reason?

While perhaps not wishing to bring Olympus down half a peg, should not Panasonic share the glory by ascending that half peg to five gold stars?

Barnabas Wilson

Your letter makes a valid point. Just because the Panasonic GH5 didn't pick up a Gold Award in our test, it doesn't necessarily mean you are better off choosing the Olympus E-M1 Mark II ahead of it – each photographer has their own priorities. But in this case, while you've correctly identified some of the GH5's advantages, in return the Olympus has its own, including its clever Pro Capture mode, excellent JPEG output and astonishingly effective image stabilisation. In the final analysis we felt that these make it a slightly better choice for photographers, which is reflected in the final award –
Andy Westlake, technical editor



In AP 27 May, we asked...

Do you expect to buy a medium-format camera in the future?

You answered...

A Yes, I plan to buy one this year	10%
B Yes, perhaps in a few years	21%
C No, it will always be too expensive	23%
D No, I have no need of it	46%

What you said

'I would very much like to see a comparison test between a high-end medium-format film camera and lens, using say a Schneider-Kreuznach Xenotar 80mm and Rollei Ortho 25 film, and the best of the new medium-format digital stable. My money would be on the Schneider and Ortho 25 film.'

'I just can't see myself needing one at all, or even a full frame for a while. My Sony APS-C is more than enough for my current needs.'

'What about: No, I have too many already!'

'Absolutely, I just keep having other financial priorities.'

'Got my first one last year, my second one for my birthday this year, and have my eye on a third.'

'Not since digital have ever regretted selling mine.'

'I have nine. I probably don't need any more...'

'Perhaps sometime in the future.'

Join the debate on the AP forum

This week we ask...

How much photographic gear do you tend to pack for a summer holiday?

Vote online www.amateurphotographer.co.uk

You don't always need a tripod and a separate cable release for long exposures. This 25-second exposure was taken with a Gorillapod, using the camera's self-timer option to trigger the exposure



Slim down for Summer

Want to travel light but still come home with great images? **Matt Golowczynski** shows how to lighten your load but raise your hit rate

If you have ever travelled with the intention of taking photographs, you'll no doubt already appreciate that what you do and don't take becomes a much greater concern than normal. Your existing gear may be ideal from a technical perspective, but it may be too heavy, valuable or in some other way impractical to use when you're away from home. A more portable set-up may serve you better in many ways, but this will

typically come with its own limitations.

Achieving the right balance can sometimes be difficult, but today's travelling photographer is better served than ever. With cameras, the ratio of performance to size continues to grow for the better, while cleverly designed lenses and space-saving bags can maximise what you can take with you. Even just the right couple of accessories can render otherwise essential kit as optional.

ESSENTIAL ACCESSORIES

MAIN PICTURES © MATT GOLOWCZYNSKI



Manfrotto Advanced Travel Backpack £80

With enough space for a basic camera set-up, together with tripod straps, a laptop compartment and a separate chamber for other items, this bag is a winner.



Skross Pro Light USB World £20

This adapter works in more than 200 countries and has two USB ports for added convenience, so it's great if you plan to cover a number of destinations in one trip.



MeFOTO BackPacker Air £100

This 900g tripod can be extended to 151cm, which is impressive when you consider that it folds down to just 26.5cm.



Matt Golowczynski

Matt Golowczynski is a London-based journalist and photographer. A former technical editor for *What Digital Camera*, he has contributed to a range of magazines over the past 10 years and graduated from the University of Westminster with a BSc in Photography and Digital Imaging. You can see more of his work at www.mattgolowczynski.com.



Cameras and lenses

There's no one ideal set-up for travel, as much of what matters depends on where it is you're going, together with your shooting style. Weather-resistant cameras, for example, can provide reassurance if you're heading out into the desert or trekking up a snowy mountain, but for a city break during the summer this protection isn't as important.

Still, for most people, a smaller and/or lighter body to the one they normally use will be the priority. The most common options here stretch from relatively advanced compact cameras through to mirrorless models and DSLRs based around an APS-C sensor.

High-performing compacts that retain a pocket-friendly form and a zoom lens include those within Sony's RX100 line, Panasonic's LX models and Canon's various PowerShot G options. Most of these incorporate relatively large sensors, although their zoom ranges will be



With a focal range equivalent to 24-200mm in 35mm terms, and weather-resistant construction, the M.Zuiko ED 12-100mm f/4 IS PRO is a fine choice for Micro Four Thirds users

more limited because of this. One alternative that successfully breaks this convention is the Panasonic Lumix TZ100, which blends a 20.1MP 1in sensor with a 25-250mm (equivalent) zoom lens.

Superzoom cameras styled more like a DSLR used to be overlooked, partly on account of their small sensors, but more recent models such as Sony's RX10 series and Panasonic's FZ1000 and FZ2000 models have upped the standard by including 1in sensors with more moderate focal ranges.

Most mirrorless models, and in particular those that aren't fashioned like a traditional DSLR, would probably be small and light enough to be considered in place of a bulkier DSLR, so it's perhaps best to think about other key criteria – such as the lens and sensor combination – when it comes to making your decision.

For example, for some types of photography, the Nikon 1

Checklist

- Primary camera
- Compact camera
- All-purpose zoom lens
- Wide-aperture prime lens
- Polariser or ND grad
- Travel tripod, Gorillapod or similar support
- Lens hood(s)
- Memory cards and storage
- Card reader
- Hard drive or flash drive
- USB cables
- Powerbank
- Lens cloth or lens brush
- Spare batteries
- Travel adapter



Joby GorillaPod Hybrid with ballhead £35

Small enough for most bags and strong enough to support camera/lens combinations up to 1kg, this is a viable option for those capturing long exposures.



Delkin SD Weather Resistant Tote £8

This case offers space for eight SD-type cards, and Delkin also promises crush proofing and weather resistance.



SanDisk Cruzer Blade flash drive (128GB) £27

This is a significantly smaller alternative to a hard drive that hardly weighs a thing, with enough space for plenty of images.

‘Superzoom lenses are generally geared towards convenience over quality’

➤ system could be ideal. The system has produced some very compact models to date, and is one of many to use a retractable design for some of its lenses that makes them more portable when not in use. Furthermore, the crop factor of its sensors combined with the size and weight of its optics makes it possible to achieve effective telephoto focal lengths in a much more practical form than with an APS-C or full-frame system.

However, equally important is whether a lens you might want to use with it actually exists as a native option and is within budget. In this instance, the much more populated Micro Four Thirds line of optics could make this system a realistic proposition without compromising too much on size.

It's also important to consider the size and weight combination of the camera and lenses you plan to take away with you, as one will naturally affect the other. Full-frame cameras, for example, range in size right down to Sony's compact Alpha 7 line, but with a compatible lens that provides the focal range you require, you may not see too great a size advantage over a different camera/lens combination from another stable.

Superzoom-type lenses that span a range of focal lengths for convenience are commonly targeted towards travelling photographers, and while some perform better than others, these are generally geared towards convenience rather than image quality. With the further disadvantage of a relatively limited aperture range, these lenses are quite easy to dismiss. If you do decide to opt for one, however, consider a small and light wide-aperture prime lens as a travelling companion to make it easier to capture images with a shallow depth of field ➤ where necessary.

If your camera or lens features an effective image-stabilisation system, you may want to consider leaving your tripod at home



PACKING TIPS

IF YOU'RE flying and genuinely looking to travel light, you may want to limit yourself to a single piece of cabin baggage. This is perhaps more practical for a shorter city break rather than holidays lasting a week or more, but it's perfectly possible to do this with the right bag.

My preference is a Cullmann Amsterdam 520 shoulder bag, whose size (just) enables it to qualify as hand luggage on most airlines. Its chamber can be used without any dividers at all or split into whatever configuration you desire, although

this can also be completely removed to free up more space.

Ordinarily, you would not want to place photographic gear into such a bag without any protection, and a bag of this style is hardly the most convenient option for day-to-day shooting. Its chamber, however, is large enough to accommodate another small shoulder bag of mine that fits this purpose. This holds a DSLR and a standard zoom lens together with a range of smaller accessories, and provides enough protection while in transit.



The Cullmann Amsterdam 520 shoulder bag qualifies as hand luggage on most flights

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Sigma, pioneering innovators of wide-angle zooms, introduce the ultimate wide-angle zoom lens.

Featuring a very sophisticated optical design which includes four FLD glass elements and three Aspherical lenses, this compact lens produces very high optical performance. The HSM (Hyper Sonic Motor) ensures fast and accurate AF and the ultra wide angle of view with exaggerated perspectives produces striking images.

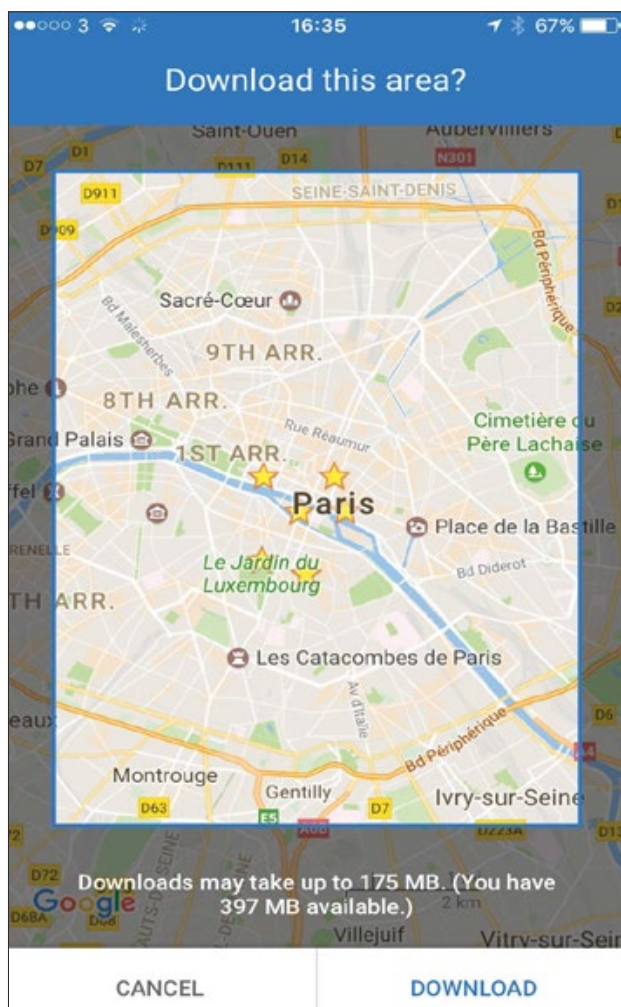
Supports and accessories

The size and weight of conventional tripods makes them less suitable for travelling, but there's a variety of alternatives that can take their place.

Many manufacturers now carry travel-friendly tripods in their ranges, which are typically designed with legs that fold upwards towards the head for compactness, and these are often very good alternatives to more conventional models (particularly as many extend to similar heights). Usefully, many of these can also fit within hand luggage.

A more portable option is a Joby GorillaPod. Although these cannot be positioned to the same height as a regular tripod, their ability to be wrapped around railings and posts and stood on top of walls makes them flexible in places where these are in abundance. Even the more advanced models weigh very little and take up barely any space inside luggage.

If your camera has the option of being charged via its USB port, a powerbank that you may use to charge a phone or tablet would be worth considering. Travel adaptors with built-in USB ports are also available quite cheaply, and those with two USB ports can power up your phone and camera (or powerbank if you have one) at the same time. This also means that you only need your camera's USB cable, rather than bulky chargers, and gives you the option to continue charging when you're not near a socket.



Downloading an area in the Google Maps app for offline use and saving key locations can be a convenient way of planning a day's shoot

Cameras to consider



Panasonic Lumix TZ100 £528

The TZ100 combines a 20.1MP 1in sensor with 25–250mm (equivalent) lens inside a body that fits inside a jacket pocket. The sensor/lens combination delivers far better images than would ordinarily be expected at this level, and it even manages to find space for an electronic viewfinder. The f/2.8–5.9 maximum aperture may put some off, though.



Olympus OM-D E-M10 Mark II £449 body only

The most junior of Olympus's OM-D models boasts a 2.36-million-dot viewfinder and five-axis image stabilisation, so it's great for shooting in dark conditions. The crop factor of its sensor potentially makes it better suited to those capturing more distant details, although the wide choice of Micro Four Thirds optics leaves plenty of wideangle options, too.



Sony Cyber-shot RX10 III £1,399

With a 20MP 1in sensor, an optic that offers a focal range equivalent of 24–600mm in 35mm terms and image stabilisation, the RX10 III is one of the most tempting all-in-one solutions. It's the priciest option on this list and quite bulky, but its excellent performance means it could serve as your main workhorse.



Panasonic Lumix GX800 £429

Panasonic hasn't updated its GM line of diminutive G-series CSCs for some time, although the most recent GX800 is only marginally bigger than the last model, the GM5. It doesn't have the GM5's viewfinder, but it does have a tilting LCD, built-in flash and 4K video recording.



Pentax K50 £389 body only

The K50 may be one of the cheapest DSLRs currently available but, in true Pentax form, it offers a number of useful features that'll cost you more elsewhere. The weather-sealed body will appeal to those using the camera around water, while the pentaprism viewfinder with 100% coverage is a rarity at this level.



Nikon D5300 with 18-140mm VR Lens £699

Nikon's more recent D5600 might be a touch smaller and lighter than the D5300, but the earlier model makes more sense for someone looking for a complete package for travel. Unlike the D5600, it includes a GPS system, and it's currently bundled with a 18–140mm lens for the same price as the D5600 body alone.

'Airlines have imposed new regulations for travelling with lithium-ion batteries'

➤ A relatively modern smartphone can also take the place of a larger tablet, guidebook, map or laptop. If you're heading to a relatively popular destination, there's a good chance you'll be able to download an offline map with walking tours and suggestions, but if you can't, you may be able to download and save the relevant area through Google Maps, with the advantage of being able to mark places you plan on visiting in advance for easy recall.

You may also want to edit your images on the move so that you can share them while you're away, and for this you may find the control offered by free apps to be sufficient. Apps such as Photoshop Lightroom for mobile, Snapseed and VSCO offer a great range of control, and they are also free to download.

Baggage restrictions

Although many bags now come with labels that claim compliance with airline baggage regulations, these dimensions are not universally agreed upon between carriers, and can even vary with ticket classes. It's always best to

check what your specific ticket permits on the airline's website beforehand, and remember to do this for any other airlines you may use during your trip (or on the way back if you're flying with a different airline).

One of the most popular options for travel is a bag that either offers separate compartments for photographic equipment and non-photographic items, or one that can have its interior customised to provide the best balance between both.

Battery regulations

Rucksacks and sling-type bags are perhaps the most common options, but a combination of a larger shoulder bag and a smaller bag that fits within it is another option (see box on page 14).

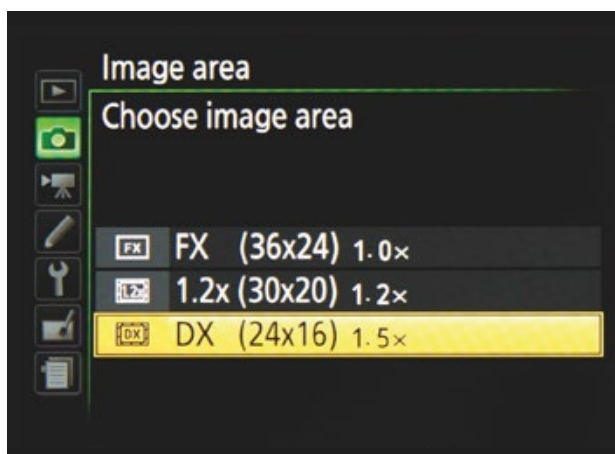
Airlines have also recently imposed new regulations for travelling with lithium-ion batteries. In general, any spares should be taken in hand luggage rather than checked baggage, and kept in their original packaging or packed separately in a case or plastic bag, with tape over their terminals to prevent them from short-circuiting. AP



FIVE TIPS FOR TRAVELLING LIGHT



If you do decide to take a superzoom lens away with you, make sure that you enable in-camera corrections to keep common aberrations such as distortion and vignetting out of your pictures



1 Check your camera for a crop mode

If you plan on taking a full-frame camera, check to see whether it offers a cropped-shooting option. This can save you from packing an additional telephoto lens by increasing your effective focal length (at the expense of output size). Nikon DSLRs have a DX-format crop for example, while Sony models have an APS-C option.



2 Know your battery life

Small cameras often mean small batteries, and these are typically not as powerful as those found inside larger models. Furthermore, most mirrorless cameras can't match DSLRs for battery life, with constant reliance on autofocus and image stabilisation also having an effect here. Consider investing in an additional battery that you can keep in your kit bag at all times.



The maximum aperture range of a standard or superzoom lens can be limiting. Having a lightweight wide-aperture lens, such as a 50mm f/1.8, can give you greater flexibility with regards to depth of field



Use the self-timer instead of a remote release

On a budget

TO SAVE money as well as weight, divide your list of requirements into needs and wants.

For example, a new battery grip may be useful for extended periods, but a new battery is likely to be considerably cheaper and takes up hardly any space. Likewise, you may feel that you need a remote release for triggering long exposures, but a camera's self-timer can often be used instead.

Hard drives with shockproof casings are also ideal for travelling, but if you don't imagine you'll actually use its full capacity, you may be better off with a cheaper USB flash drive.

Products that combine a number of functions into one can save you money and bag space. A single round variable ND filter, for example, can take the place of a number of separate square ND filters and holders.

If you imagine you will only need something for the duration of your holiday, you may also want to consider renting it instead of buying it outright. Better still, if you can do this once you get to your destination, it will save you from having to pack and transport it.



3 Check teleconverter compatibility

If you require a longer focal length for your travels but don't necessarily want the expense or inconvenience of buying an additional lens, check whether your existing lenses will work with a teleconverter. Aside from the cost saving, teleconverters will take up far less space in your camera bag and be less of a burden to carry.



4 Don't pack your camera too deeply

Be aware that as you go through airport security, it's likely you will be asked to remove your camera, so don't pack it too deeply. You may even be asked to turn it on to show that it is indeed a functioning camera rather than anything more sinister, so make sure that your battery is charged and inserted before you pack, to avoid any hassle.



5 Consider a hard drive that doesn't require a computer

If you would like to store and back up your images while you're away but don't want to lug a laptop around with you, a hard drive that can be operated without one might be a good solution. The WD My Passport Wireless Pro, for example, can copy up to 3TB of information from SD-type cards without the need for a separate computer.

Win!

A Rotolight AEOS kit

Amateur Photographer has teamed up with **Rotolight** to offer you a chance to win an **AEOS kit**

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- Power adapter ● 95 Wh V-Mount Lith-Ion Battery
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Amateur Photographer of the Year

Here are the top 30 images uploaded to Photocrowd from Round One, **Monochrome**, with comments by top pro Tim Rudman and the AP team



Round One **Black & White**



SUJAN SARKAR from West Bengal, India, is the winner of Round One of APOY 2017. Sujan takes home a Sigma 50mm f/1.4 DG HSM Art lens worth £749.99 and a Sigma EF-610 DG Super flashgun worth £259.99. The 50mm lens offers the ultimate in image quality. Resolution is extremely crisp at the area in focus, while both front and rear bokeh are silky smooth. The flashgun is a shoe-mount-type flash and is designed to work with the most popular DSLRs. That's a prize total of £1,009.98

1 Sujan Sarkar **India** 50pts

Nikon 1 J1, 10-30mm, 1/500sec at f/5.6, ISO 100

'This image has immediate and irresistible initial impact, but it also has staying power, continuing to reward repeated viewing without diminishing its power. The strength of the picture relies on viewpoint, composition and timing – key picture-taking skills. The action appears to have been beautifully caught and the picture elements balance perfectly in an almost too-good-to-be-true combination. The strong main elements are well separated and yet relate to each other powerfully' – **Tim Rudman, guest judge**



2nd

2 Heather Allen USA 49pts

Nikon D800, 70-200mm, 1/6400sec at f/2.8, ISO 400

'This striking image has no pretensions about being a wildlife picture, as we are told up-front that it was taken in Miami Zoo. It's a nicely captured moment of tenderness caught in a beautifully graceful design. The use of high contrast and a black background for pictorial effect certainly complements and emphasises the design on the coats of these elegant creatures, and removes any background distractions, focusing the viewer's attention firmly where the photographer wanted. I very much like the uplifted chin of the female giraffe.' – **Tim Rudman, guest judge**

4 Neil Burnell Devon 47pts

Nikon D810, 21mm, 30secs at f/11, ISO 64

Beach huts and a foggy day equal a perfect subject for a minimalist long exposure. However, the photographer has gone the extra mile and produced a wonderfully serene and satisfying image. The fading huts far right really make the image, as does the interesting shape of the steps and hut supports. The editing is restrained and sympathetic, too. Maybe a tighter crop from the left and a more conventional 16:9 format would have been more visually satisfying, but otherwise this is a masterclass in minimalism.



4th



3rd

CROWD
WINNER

3 Somraj Sahu India 48pts

Exposure unknown

'A good action shot of this much-photographed event. The central composition is strong, and cows and rider are placed against an unobtrusive background thus commanding the viewer's attention. The flying mud of course is a key element to the atmosphere generated in the picture. I like the way he has been caught with his mouth open shouting. It adds to the sense of action.' **Tim Rudman, guest judge**

5 Marco Boria Italy 46pts

Olympus OM-D E-M1, 12mm, 1/80sec at f/9, ISO 400

The more you look at this image, the more you see. It's easy to miss the faces of the train passengers, for example, or the other slum dwellers in the background. The photographer has picked exactly the right shutter speed, keeping the boy as sharp as he needs to be, while nicely blurring the speeding train. Our only criticism is that the boy feels a bit hemmed in – a wider lens or looser crop would have given him more breathing space in the frame.



5th

6



6 David Moreno Japan 45pts
Nikon DF, 58mm, 1/4000sec at f/5.6, ISO 640
The positioning of the patch of light within the frame shows a rather strong eye for composition in this shot taken in Myanmar.

10 Richard Gawthorpe Hertfordshire 41pts
Canon EOS 350D, 24mm, 1/250sec at f/10, ISO 200
Is this a lucky capture or a composite? Either way, the photographer's mission has been captured with great skill.

10



7

7 Kartal Karagedik Germany 44pts
Nikon D800, 16-28mm, 1.6secs at f/14, ISO 100
Window light is highly prized by photographers, and the grille adds an extra layer of dramatic effect and interest in this image.

11 Jimmy Cloutier USA 40pts
GoPro HERO4 Black, 3mm, 1/610sec at f/2.8, ISO 100
Using a GoPro has given this image an unusual wideangle perspective. It's a brilliant capture that contains an engaging narrative.

11



12

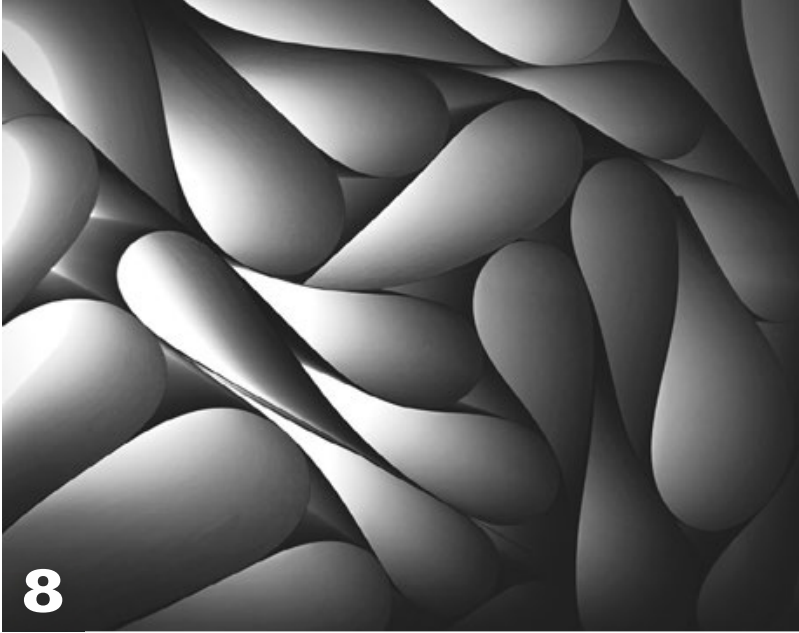


14



12 Paul Finlay Australia 39pts
Exposure unknown
This image of a Second World War gun turret has a lovely film-like quality and a strong graphic feel.

14 Eduard Moldoveanu United States 37pts
Canon EOS 5D Mark III, 70-200mm, 1/500sec at f/8, ISO 160
This is a beautifully composed shot and a highly atmospheric landscape image. The gentle leading line of the tide is a real bonus.



8

8 Simon Hadleigh-Sparks
London 43pts

Sony Alpha 6000, 19mm, 1/50sec at f/5, ISO 400

The paper creates some nice graphic shapes here and the image is well executed – it is nicely lit and calming.

9 Sandi Bertoncelj
Slovenia 42pts

Canon EOS 5D Mark III, 16-35mm, 1/2500sec at f/5.6, ISO 100

The sense of love, devotion and companionship of the person and dog is palpable in this silhouette image.

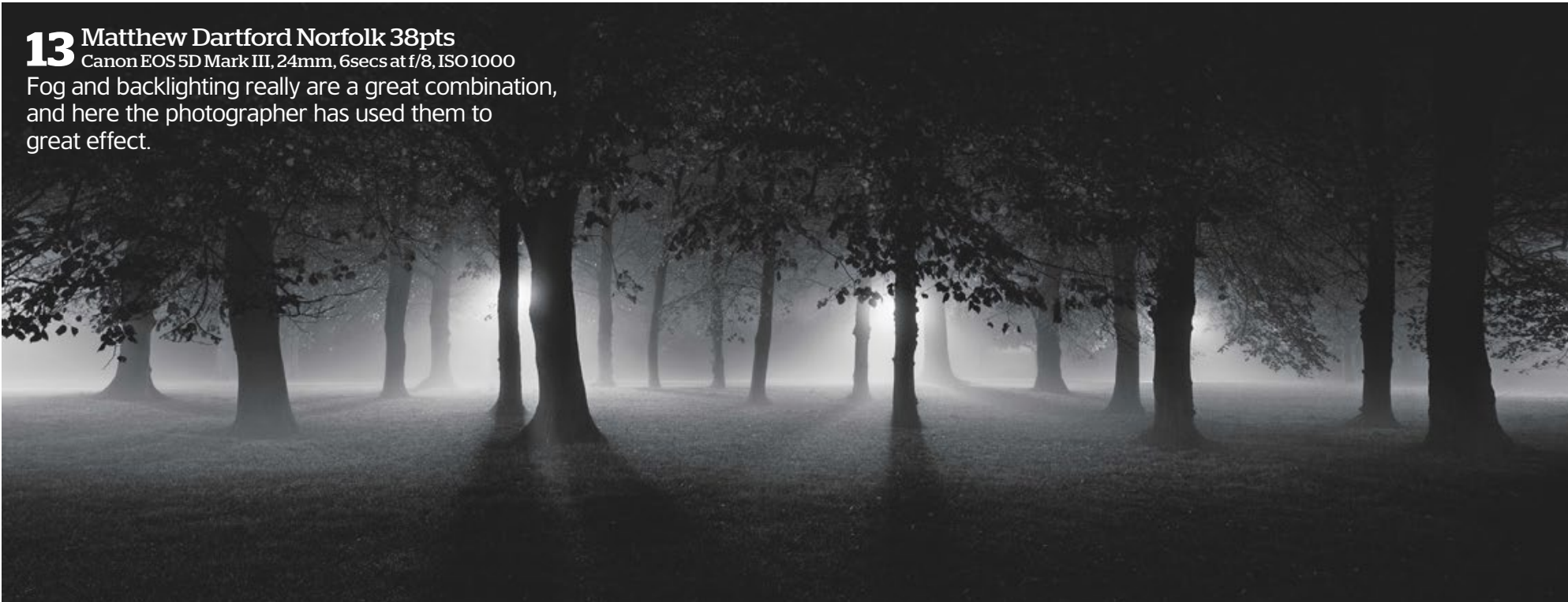


9

13 Matthew Dartford
Norfolk 38pts

Canon EOS 5D Mark III, 24mm, 6secs at f/8, ISO 1000

Fog and backlighting really are a great combination, and here the photographer has used them to great effect.



15



15 Javi Zaballa
Spain 36pts

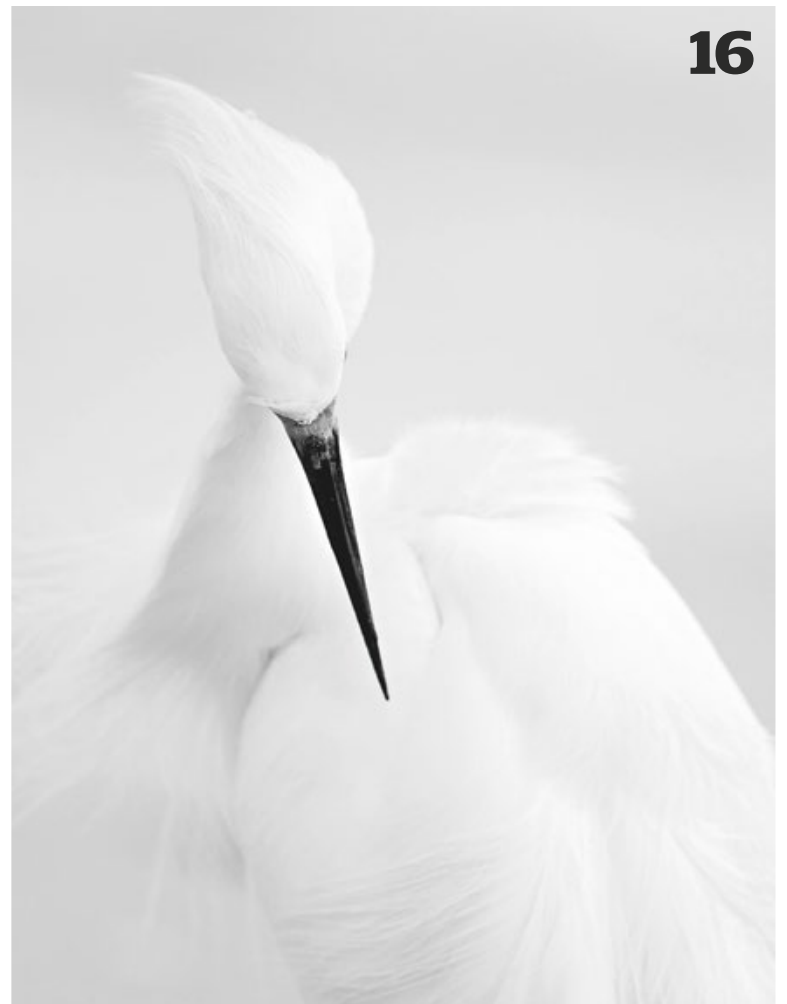
Canon EOS 1100D, 18-270mm, 1/30sec at f/6.3, ISO 400

It's difficult not to be drawn in by the highlighted edges of the multiple leaves.

16 Rostislav Kralik
Czech Republic 35pts

Nikon D800, 300mm, 1/500sec at f/6.3, ISO 320

A clean and elegant image of an egret with lovely tonal range and composition.



16



17



18

17 Chris Saunders London 34pts
Sony Alpha 6000, 55-210mm, 266secs at f/16, ISO 100

The long exposure has smoothed out every inch of the water. It gives the image a minimal and dreamy quality.

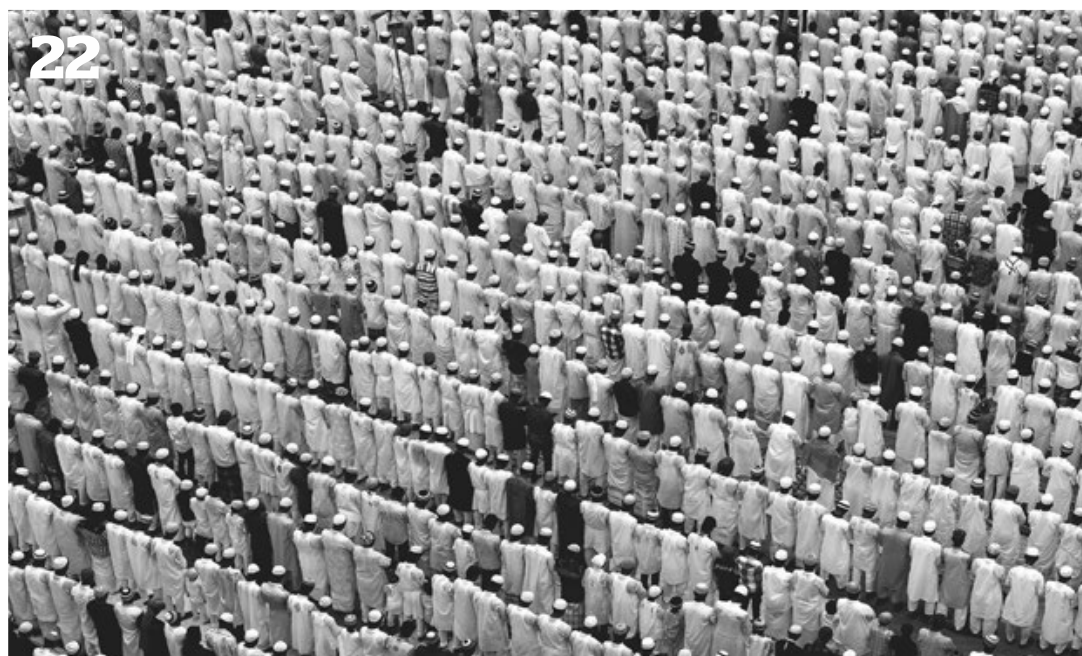
18 Ata Mohammad Adnan Bangladesh 33pts

Nikon D700, 85mm, 1/2500sec at f/1.4, ISO 400

This is a great example of what can be achieved with a shallow depth of field in the genre of street and portraiture.



21



22

21 Andri Iskandar UAE 30pts

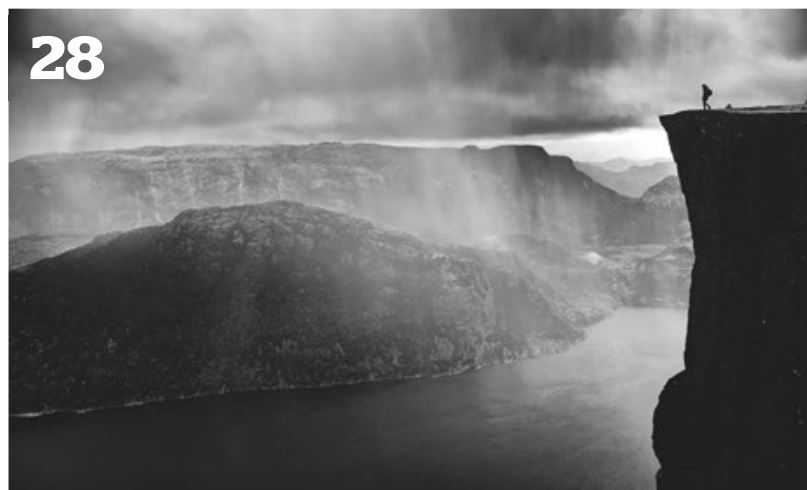
Fujifilm X-Pro1, 18-55mm, 1/90sec at f/11, ISO 400

Frames within frames and the perfect subject. This is an excellent example of street photography.

22 Abhijit Chatterjee Japan 29pts

Nikon D750, 24-70mm, 1/320sec at f/13, ISO 200

This could only have worked in black & white. The dark breaks in the uniform tone is a lovely element.



28



25

25 Stephen Curry Worcestershire 26pts

Canon EOS 50D, 17mm, 1/60sec at f/4, ISO 640

Here we find an image that thrives due to the photographer's ability to create order out of maddening chaos.



29

29 Adam Cunningham-White West Sussex 22pts

Sony A230, 30mm, 1/640sec at f/8, ISO 100

A great example of wildlife photography! The light and subject are stunning.

28 Jan Skwara Poland 23pts

Nikon D750, 28-75mm, 1/250sec at f/4.5, ISO 100

The grand scale of this image is almost overwhelming. The black & white really emphasises the atmosphere.



19

19 Aung Ya Myanmar 32pts

Nikon D5500, 35mm, 1/80sec at f/2.5, ISO 100

The exposure is spot on and the way the light softly drops off on the left-hand side of the frame is beautiful.

23 Jim Cumming Canada 28pts

Canon EOS 7D, 70-200mm, 1/500sec at f/2.8, ISO 160

This stunning image is full of story and dramatic action. It's the reward for ample patience out in the cold.



23



20

20 Bleron Çaka Kosovo 31pts

Exposure unknown

The lone tree provides a satisfying focal point on the horizon that sits astride a blanket of pure-white snow.

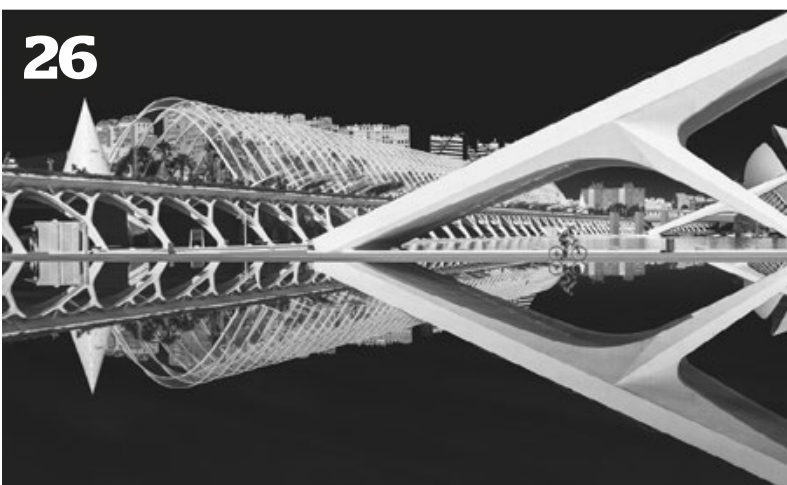
24 Buket Ozatay Cyprus 27pts

Exposure unknown

This surreal image makes uncomfortable use of the one thing that should give us comfort – the eyes.



24



26

26 Adrian Furner London 25pts

Nikon D800, 24-70mm, 1/500sec at f/8, ISO 100

The City of Arts and Sciences in Valencia, Spain, is an extraordinary location but here we find it rendered as an almost futuristic world.

27 Marco Tagliarino Italy 24pts

Canon EOS 6D, 35mm, 1/200sec at f/2, ISO 100

Is there anything more joyful and life-affirming than the sight of children smiling? This is such a simple image, but one that works so well.



27

30 Kobran France 21pts

Exposure unknown

The Holocaust Memorial in Berlin, Germany, has been given an abstract and minimalist twist by Bertrand.



30

The 2017 leaderboard

It's early days in APOY 2017, but it's good to see that there is a wide range of countries represented. In Round One we find that Sujan Sarkar is in first place with 50 points. Just behind is Heather Allen with 49 points and just one point behind is Somraj Sahu with 48 points.

1	Sujan Sarkar	50pts	6	David Moreno	45pts
2	Heather Allen	49pts	7	Kartal Karagedik	44pts
3	Somraj Sahu	48pts	8	Simon Hadleigh-Sparks	43pts
4	Neil Burnell	47pts	9	Sandi Bertoncelj	42pts
5	Marco Boria	46pts	10	Richard Gawthorpe	41pts

To enter and find details of the upcoming rounds of APOY 2017 visit www.amateurphotographer.co.uk/apoy and click Enter Now

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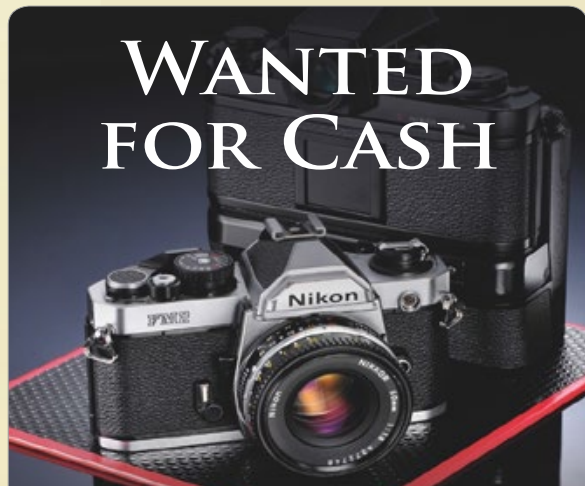


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Nikon D810 + AF-S 14-24mm & 24-70mm f/2.8E VR Kit	£5,590.00
Nikon MB-D12 Grip for D810.....	£299.00
Nikon D750 DSLR body.....	£1,590.00
Nikon D750 + MB-D16 grip Kit.....	£1,839.00
Nikon D750 + AF-S 24-85mm f/3.5-4.5G ED VR Kit.....	£2,045.00
Nikon D750 + AF-S 24-120mm f/4G ED VR Kit.....	£2,270.00
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Artistic flare

It gets a bad rap, but flare can be used to tell a story or enhance the summery mood of landscapes and portraits. **Jeremy Walker** and **Tom Calton** show how

Lens flare; we've all seen it, and most of us don't particularly like it. Let's face it, we regularly try to eliminate flare from our pictures, and lens manufacturers go to great lengths to reduce the possibility of it ever occurring by using super coatings on their glass, and designing very effective lens hoods. But what is lens flare exactly, and how can we use it creatively in our landscape imagery?

Flare is non-image-forming light, and it's usually considered detrimental to a picture. It's caused by light hitting the front element of a lens at an oblique angle, and then reflecting and bouncing off the

surfaces of the glass elements that make up the lens. Zoom lenses are especially prone to flare due to the amount of elements and number of groups used in their construction. Despite our negative perceptions, there are several ways to turn this 'flaw' to our advantage when shooting certain types of landscape.

Image flare can take several forms – the most obvious is bright, often tear-shaped blobs of light that are particularly noticeable when using an ultra-wideangle lens with the light coming from the extreme corner of the frame. Areas of desaturation and low contrast in an image are also an indication of flare and can be

Jeremy Walker



Jeremy Walker is an award-winning professional photographer and Nikon Ambassador. He has years of experience in high quality landscape and location photography. Visit www.jeremywalker.co.uk.

subtle and hard to fix during post-production. The third most noticeable form of flare is a multiple repetition of the shape of the diaphragm across the image.

So why introduce flare to an image when manufacturers have spent vast amounts of money trying to eliminate it? Well, if flare helps to convey a story or add a certain mood or feeling, it's worth experimenting with. Many modern movies have flare added digitally to convey a sense of heat, wilderness or arid desolation, for example, so why not try it in your photography?

Shooting technique

Different types of lens, and different focal lengths, react differently depending on the light falling on them. To use flare in a landscape you need to shoot into the sun, or at least have the sun positioned towards the edge of the frame. A good quality prime lens will handle flare far better than a zoom, and success is often a matter of getting to know your lenses and what they are capable of – or, more pertinently, what they aren't capable of.

My favourite form of flare is when the sun forms a starburst or 'ping'. Putting a starburst filter over your lens can look too mechanical and perfect. Of course, you can use software to add a 'ping' after the event, but again it can look too perfect and, in my view, false. A 'ping' caused by flare will have a slightly soft unevenness to it, which can look more natural.

So how do you achieve a 'ping'? Well, the weather plays an important



Flare can appear as a multiple repetition of the shape of the lens diaphragm

© GETTY IMAGES

KIT LIST

Wideangle lens ▶

Flare looks particularly good with wideangle lenses of 28mm or more. Remember that a prime and a zoom lens set to the same focal length will react differently because of the number of glass elements contained within them.



Tripod ▶

Tripods slow you down, but they help with composition. Once you have lined up the sun you'll have to work quickly as the sun moves fast and you may find yourself moving the tripod every few shots to re-align everything.



Cleaning cloth ▶

If you're shooting into the light, your lenses need to be super clean. Any dirt or grease will prove detrimental to the image quality and you'll end up with the sort of flare and ghosting that's very unattractive.



Tom Calton



Tom Calton is a professional portrait photographer and videographer. He travels the UK capturing the best side of people, both for commercial clients and as a wedding photographer. Visit www.tomcaltonweddings.co.uk.

Lens flare for portraits

Traditionally lens flare has a bit of a bad reputation when it comes to portraiture too. It's often regarded as something damaging to your photographs and should be guarded against with the use of a lens hood. Although in some instances this way of thinking has its merits, flare can also be viewed in a more positive light (pardon the pun) and can be used to add a dream-like haze to portraits, giving them a real wow factor. It's also simple to achieve; all you need is a source of bright light (the sun in our case) and a willing model. The key to achieving great lens flare is in the positioning – or more specifically, the angle at which light glances over the front element

of your lens. Positioning yourself so that the sun is approximately 45° from the front element of your lens is a good place to start, then whilst peering through the viewfinder, slowly pivot the camera away and towards the sunlight (but don't look directly at the sun) until you achieve the desired effect.

The size of the front element of your lens will play a role in the type of lens flare you achieve. Lenses with larger front elements tend to generate a soft haze, whilst smaller lenses will produce concentrated rings and orbs of light. So, experiment with your lenses and discover which provides the most appealing flare.



➤ role: a clear crisp day with blue skies is the ideal – you don't want high-level hazy cloud – clear, sharp and bright is the order of the day. The most important part of the technique is to try and partially hide the sun behind your subject, be it a building or a tree, to reduce its intensity – but avoid looking directly at the sun through your lens.

Lens choice

The technique works best with a wide or extreme wideangle lens, but make sure that your glass is completely clean. Grease and muck on the surface will lessen the effect, if not blur it completely. Meter with the sun in your image and then adjust as necessary – you'll need to stop the lens down to f/11 or even f/16 to maximise the effect. The lens diaphragm and the number of blades your lens has will have an effect on the sunburst 'ping' – the more blades the better. I have achieved great results with a nine-bladed diaphragm, but maybe that's just me.

For the best results, try shooting in woodland or framing individual trees – you can also use the technique on architecture or people, too. Where it does not work so well, if at all, is when the sun is relatively weak, behind clouds or setting into a hazy horizon. Experiment by shooting in a variety of situations.

Shooting at sunrise

Another technique is to photograph a landscape at sunrise, and shoot just as the sun hits the horizon. Again, weather conditions play an important role: you need a clear sky for the sun to rise into, although if there are clouds around they

will help to pick up the early morning colour. Start shooting as the sun creeps over the horizon, but meter just before the sun shows itself. As the sun appears, you may well get a sunburst 'ping', but you will only get a few seconds to shoot before the sun is too intense. Again, mind your eyes.

If you're lucky, depending on where the sun is placed in your image (toward the edge is better), you may get flare in the shape of the lens diaphragm (see below). This can really give that feeling of intense heat or bleak remoteness (most good western films use this technique). The only problem with this type of lens flare is that it's very difficult to predict how the lens, and any filters attached to it, will react, but it's worth experimenting with.

To flare or not to flare

Lens flare is not to everyone's taste, and understandably so. You have spent a great deal of money on the best kit you can afford and the manufacturers have done their best to design lenses with nano-crystal coatings to limit flare and ghosting.

If it doesn't appeal to you then use the lens hood supplied by the manufacturer. It's included for a reason. The number of photographers I see using lenses with the lens hood reversed over the lens barrel never ceases to amaze me. Maybe they are all going for the creative flare look?

If you're using filters and the lens hood doesn't fit over the filter system, shield the lens from the sun with your hand, or if you have a baseball cap, place it over the lens and filters with the brim sticking out over the end of the lens by a few inches. It's very simple – shield the lens from direct sunlight, job done.

Lens flare can add a sense of wilderness or desolation



AP © GETTY IMAGES





Death Valley, California
Fujifilm 6x17, Fujifilm Velvia, 1/60sec, f/32

© JEREMY WALKER

Why it works

◀ This panorama of Death Valley at sunrise works because the lens flare helps to tell the story of a bleak, hot and desolate location. Not only is there a slight sunburst 'ping' that adds strength to the sunrise itself, but it also takes the eye to the illuminated patch of desert with the bush in the foreground. The flare caused by the shape of the diaphragm running across the image helps to lend an air of heat. I shot the image just as the sun breached the horizon – another 30 seconds later and the sun would have been too bright. The diaphragm shaped flare was a good, if unpredictable, bonus.

Why it doesn't work

▼ Having scouted the location and worked out where the sun was going to rise, I was all set for Glastonbury Tor. I waited until the sun was just on the horizon, but on this occasion there was wispy hazy cloud blocking the full strength of the sun and it resulted in no sunburst 'ping'. Added to this disappointment, I had some muck, grease or possibly condensation on the front of my lens, which has resulted in a large yellow and orange soft spot at the centre of the image – not what I was after. To be honest, the clouds and vapour trails are pretty ugly and spoil the shot anyway, regardless of the flare.



Glastonbury Tor, Somerset
Fujifilm 6X17, Fujifilm Velvia, 1/60sec, f/22

© JEREMY WALKER

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



1

Ken Mayled, Vale of Glamorgan



Ken's first forays into photography began back in the 1970s, when he enrolled on a course in freelance photography and photojournalism. It was this that gave him the confidence to go out and explore the world around him with his camera. Since then, he has found an appreciation for all genres of photography, but here we focus on his black & white street photography. Ken also shoots colour work and is a member of Barry Camera Club.

The Look

1 Ken has found a strangely eerie scene here. There's something almost uncomfortable about the staring adverts Olympus Pen E-PL3, 14-42mm, 1/800sec at f/8, ISO 200



2

Drink Dance

2 This image works due to the competing elements. Somehow, the various forms hang together nicely Panasonic Lumix DMC-G5, 45-150mm, 1/200sec at f/7.1, ISO 320

Little and Large

3 The contrast in scale is important here, as is the beautiful dappled background light Panasonic Lumix DMC-GX7, 14-140mm, 1/200sec at f/6.3, ISO 320



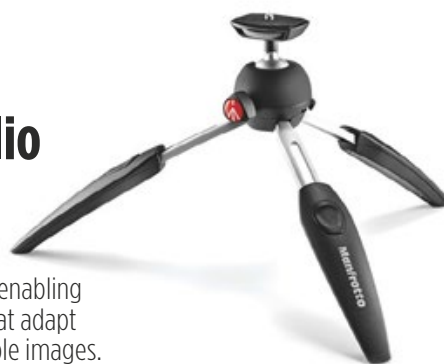
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Lancôme

4 Ken has waited for the right subjects here. The man and the woman act as a nice balance and frame for the large poster in the background
Olympus Pen E-PL5, 14-42mm, 1/320sec at f/6.3, ISO 400

It's All Coming Together

5 Ken has found a great scene. The poster behind the workmen adds deceptive depth to the image
Panasonic Lumix DMC-G5, 14-140mm, 1/640sec at f/6.3, ISO 320

Observed

6 Another huge advert spies over the shoulder of an unaware passer-by
Olympus Pen E-PL5, 14-140mm, 1/400sec at f/6.3, ISO 400





At a glance

- £829 body only
- £919 with 18-55mm f/3.5-5.6 IS STM
 - 24.2-million-pixel APS-C sensor
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Canon EOS 77D

The EOS 77D plays big brother to the EOS 800D in Canon’s current DSLR line-up, but is it worth paying a premium for? **Michael Topham** investigates

For and against

- Offers a comprehensive set of features for an enthusiast DSLR
- Spritely autofocus performance both in and out of live view
- Guided interface to aid those who are new to a DSLR
- Effective in-body electronic stabilisation for movie capture
- No weather sealing like the EOS 80D
- Doesn’t feature dual SD card slots
- In-camera JPEG processing suppresses detail
- More expensive than the competition

Data file

Sensor	24.2MP APS-C CMOS
Output size	6000x4000 pixels
Lens mount	Canon EF/EF-S
Shutter speeds	30sec to 1/4000sec
ISO	100-25,600 (extendable to ISO 51,200)
Exposure modes	PASM, scene intelligent auto, creative auto, creative filters
Metering system	7560-pixel RGB+IR sensor
Exposure comp	±5EV in 1/3EV or 1/2EV steps
Drive mode	6fps
Screen	1.04-million-dot, 3in vari-angle touchscreen
Video	Full HD (1920x1080) up to 60fps
Viewfinder	Pentamirror, 0.82x magnification, 95% coverage
AF points	45 cross-type AF system
Memory Card	1x SD, SDHC, SDXC (UHS Speed Class 1 compatible)
Power	Rechargeable Canon LP-E17 Li-ion, 1040mAh
Battery life	600 shots
Dimensions	131x99.9x76.2mm
Weight	532g (with battery and card)

A couple of years ago, Canon added two similar models to its EOS line-up in the form of the EOS 750D and EOS 760D. At the time, I questioned the manufacturer’s rationale behind creating two cameras with near-identical specifications. It wasn’t until I got my hands on both models that I began to appreciate that they’re intended for different users and essentially offer the consumer a better choice when deciding on the camera that’s best for them. After all, the better tailored a product is to a consumer’s needs, the more likely they are to be satisfied with their purchase and stay loyal to the brand when it’s time to upgrade. Two years on from the EOS 750D and EOS 760D, we’re presented with another pair of similar EOS models. To avoid any confusion with regard to Canon’s model numbering and who they’re

aimed at, the new EOS 800D replaces the EOS 750D and is targeted at newcomers to DSLRs, such as those stepping up from a basic compact or a smartphone. Meanwhile while the EOS 77D on test here is the EOS 760D’s successor, and sets out to appeal to aspiring enthusiasts with greater photographic knowledge who are after sophisticated control. Hot on the heels of our EOS 800D review (AP 20 May), it’s time to look at the more advanced of the two DSLRs to find out how the EOS 77D compares, and whether the £50 that separates them is a price worth paying.

Features Just like the EOS 80D that’s positioned above it in Canon’s enthusiast line-up, the EOS 77D is equipped with a 24.2MP APS-C CMOS sensor. Although this sensor doesn’t offer a higher pixel count like the EOS 760D did over the



The EOS 77D's AI servo mode is particularly effective at focusing on moving subjects, even in live view
Canon EF 24-70mm f/2.8L II USM,
1/160sec at f/5.6, ISO 100



older EOS 700D, it does support Canon's Dual Pixel AF technology that promises considerably faster focus acquisition in live view. As well as this notable enhancement, the EOS 77D's sensor pairs up with Canon's most up-to-date DIGIC 7 image processor that's claimed to process data 14x faster than the DIGIC 6 processor found within the EOS 750D/760D. This has resulted in the camera offering a higher maximum burst speed and superior buffer depth. Whereas the EOS 760D could shoot at up to 5fps for as many as 940 JPEGs or eight raw files, the EOS 77D claims to be capable of recording an unlimited number of JPEGs at 6fps or 27 raw files at the same speed.

In addition to these speed benefits, the new sensor and processor pairing also allows the EOS 77D to shoot at a higher maximum native sensitivity setting of ISO 25,600 (along with the equivalent of ISO 51,200 in

expanded mode). By comparison, the 750D/760D both offer a maximum native sensitivity setting of ISO 12,800, with the equivalent of ISO 25,600 available in its expanded mode.

The EOS 77D's new AF system is a far cry from the 19-point autofocus system that featured on the EOS 760D. The major revamp has seen it inherit the same 45-point all-cross-type AF system from the EOS 80D. Out of the 45 AF points on offer, 27 remain active when using a teleconverter and lens combination with a maximum aperture of f/8, whereas the centre point is sensitive down to f/2.8. The good news doesn't end here. The working range of the AF system also spans wider than it did before, and operates across a -3EV to 18EV range.

At this point, you might be wondering how the EOS 77D differs from the EOS 80D. Viewing the EOS 77D from above reveals

that its top-plate LCD is smaller and more cramped. Turning to the rear, the pentamirror viewfinder, with its 95% coverage of the frame and 0.82x magnification, doesn't quite trump the 100% frame coverage and 0.9x magnification of the EOS 80D's pentaprism. Neither does its battery offer the same stamina. Whereas the EOS 80D can shoot 960 shots on a single charge, the EOS 77D's smaller LP-E17 battery lasts for about 600 shots.

There are other differences, too, with the 80D shooting a continuous burst 1fps faster and presenting a higher maximum shutter speed (1/8000sec as opposed to the EOS 77D's 1/4000sec).

Below the EOS 77D's viewfinder you get a 3in, 1.04-million-dot, vari-angle touchscreen, with metering left in the capable hands of Canon's 7,560-pixel RGB+IR metering sensor – yet another

feature it inherits from the EOS 80D. The EOS 77D doesn't feature 4K video, but provides videographers with the option of shooting full HD (1920x1080) movies up to 60p in the MP4 format. By way of comparison, the highest video setting on the 760D is 1080p full HD at 30fps.

Even more impressive is the EOS 77D's introduction of in-camera electronic image stabilisation. This is applicable only to movie recording and cannot be used for still-image capture, but it can be activated to ensure smoother video capture when shooting handheld. Just like the EOS 80D, the EOS 77D sports a 3.5mm microphone port in addition to the twin stereo microphones either side of the pop-up flash. However, you'll want to look at the EOS 80D if a headphone socket to monitor audio is a priority.

To satisfy those who would like to control the camera



➤ wirelessly and share images via a mobile device, the EOS 77D is Wi-Fi and NFC equipped. The camera's wireless connectivity teams up with Canon's Camera Connect app that's free to download via the App Store for iOS devices or Google Play for Android. In addition, the camera offers constant Bluetooth wireless control, which ties in with a new BR-E1 remote controller (£39) that can fire the shutter with no line of sight from 5m away.

Build and handling

Whereas the EOS 800D falls into Canon's DSLRs for beginners range, the EOS 77D positions itself in the manufacturer's DSLRs for enthusiasts line-up. The overall build quality feels more or less in keeping with the EOS 80D, and the aluminium-alloy chassis and polycarbonate resin with glass-fibre finish combine well to give it reassuringly strong feel in the hand. All the body panels are made to a high standard and there are no creaking noises when the body is held tightly in your right hand, as you occasionally get on some cheaper entry-level DSLRs.

Although the EOS 77D is well constructed, it's important to note that it's similar to the EOS 800D in that it doesn't offer weather sealing. If you know that you regularly shoot in inclement weather or want the extra peace of mind that comes with owning a camera with weather seals, the EOS 80D would be the more suitable mid-range option.

Unlike the EOS 800D, which has a simplified layout of controls to enhance its appeal with first-time and novice DSLR users, the EOS 77D has a somewhat busier look to its body,

'The EOS 77D is similar to the EOS 800D in that it doesn't offer weather sealing'

with a greater number of buttons and dials. One of the key differences is the rotating thumb wheel at the rear, which takes the place of the EOS 800D's four-way directional pad. This provides fast, independent control of aperture in manual mode – something that's not as easy on the EOS 800D, which requires you to hold the AV/exposure-compensation button at the same time as using the single command dial on the top-plate.

In addition, the rear thumb wheel on the EOS 77D doubles up as a quick way of adjusting exposure compensation in program, aperture-priority and shutter-priority modes. The only drawback from an operational perspective is that it's like the dial you get on the EOS 760D – it's rather small and doesn't offer the same resistance as the rear dials on more expensive enthusiast DSLRs such as the EOS 7D Mark II.

Although the EOS 77D's handgrip isn't the largest, it happily accommodates average-sized hands and lets you grip the body without feeling as if your little finger is about to drop off the end. The rubberised grip doesn't wrap all the way around the side of the body so your palm does come into contact with plastic, and at the rear you get a comfortable thumb rest, which, as on the front of the grip, is rubberised.

The AF-ON button, like the top-plate LCD panel, will appeal to more experienced users, and it can be used to separate autofocus activation from the shutter release, and

perform back-button focusing, which isn't possible on the EOS 800D.

Canon has again carved out a small section of the body below the mode dial to accommodate the camera's on/off switch. Centralising the switch turns the camera on, whereas flicking it all the way to the right engages video mode. This is different to the EOS 800D, which lets you to turn the camera on, control the shooting modes and drive it from your right hand, with the exception of the main menu and info buttons. Those familiar with the EOS 760D will notice that the EOS 77D inherits the eye sensor below the viewfinder. Its purpose is to turn off the info screen or electronic-level function when the camera is raised to the eye, to preserve battery life. You may also notice the presence of a lock switch, which isn't on the EOS 800D, that prevents the EOS 77D's rear scroll dial being accidentally adjusted.

The rear screens on Canon's latest DSLRs are well known for being excellent and the EOS 77D's is no exception. There's an indent just below the live view button that allows it to be pulled out from the body by 180°. From this position it offers 270° of rotation to aid low and high-angle shooting. It's super-responsive to light touches and lets you navigate the main menu, quick menu and plethora of on-screen live view settings with no difficulty or fuss.

Performance

The significant benefit you gain from choosing the EOS 77D ahead of the outgoing but still available EOS 760D is an enhanced focusing performance in live view mode and when you're recording HD video. You no longer ➤

The EOS 77D doesn't feel out of its depth when it's asked to shoot high-speed action or sport. This shot was one of many images taken during continuous burst at 6fps
Canon EF 100-400mm f/4.5-5.6L IS USM, 1/500sec
at f/5.6, ISO 400





An example of a JPEG straight out of camera taken in the EOS 77D's 'faithful' picture-style mode
Canon EF-S 18-135mm f/3.5-5.6 IS USM, 1/200sec at f/4, ISO 100

Dual Pixel CMOS AF technology

CANON'S Dual Pixel CMOS AF technology made its debut on the EOS 70D back in 2013. Since then, we've seen it introduced in no fewer than seven DSLRs, which include the EOS 80D and EOS 800D. In practical terms, the main benefit of Dual Pixel CMOS AF is that it greatly speeds up focus-acquisition times when the camera is being operated in live-view mode.

The way it basically works is that each pixel on the sensor's surface is split into two individual photodiodes – one left and one right. Each of these can be read separately, thereby allowing faster phase-detection autofocus while simultaneously being used for image capture. Prior to the introduction of Dual Pixel CMOS AF, Canon DSLRs relied on contrast-detect technology, which is typically slower and less

accurate at locking on to targets than phase detection – noticeably so when attempting to focus on a moving subject.

The EOS 77D sports the manufacturer's fastest on-sensor phase-detection technology currently available, which includes support of Servo AF. This allows the user to select focus on a subject and track it through the frame, when all the while the shutter button is half depressed. It's particularly effective for capturing sharp shots of moving subjects, and our best results were achieved when we switched the AF method from single-point AF to Zone AF. It's great to see this technology trickling down to DSLRs at the EOS 77D and EOS 800D's price point and you sense it's only a matter of time before it reaches entry-level EOS models.

Focal points

The EOS 77D is full of features that will appeal to those wanting an upper-entry-level DSLR

Flash sync speed

The EOS 77D has a flash sync speed of 1/200sec. This is slightly slower than the 1/250sec flash sync speed you get if you opt for the slightly more advanced EOS 80D.

Exposure compensation

In manual mode, the rear thumb wheel controls aperture, but in program, aperture-priority and shutter priority modes it can be used to adjust exposure compensation ($\pm 5\text{EV}$) on the fly.

Mode dial

The mode dial is positioned on the left side of the body. It's the locking type and requires the central button to be depressed as it's rotated.

LCD display

Although it's small, the top-plate LCD displays the information you'll want to refer to, including ISO, shutter speed, aperture, exposure compensation ($\pm 2\text{EV}$), battery life and Wi-Fi status.



Video functionality

The EOS 77D doesn't feature 4K video, but there is 1080p full HD video recording at up to 60fps. There's also a dedicated 3.5mm microphone jack in addition to the twin stereo microphones at the front of the body.





Dynamic range has improved Canon EF-S 18-55mm f/3.5-5.6 IS USM, 1/100sec at f/4, ISO 100

➤ get any annoying stuttering as the camera attempts to acquire accurate focus in live view and you can employ continuous autofocus (AI servo), too – a feature that first appeared on the EOS 80D. While most users will use one-shot AF when photographing stationary subjects in live view, those who like to shoot moving subjects and want the camera to track its movement will select servo AF with the live tracking AF method.

After testing, I found the camera's tracking AF method works adequately for subjects that don't move erratically, but I achieved more consistent results with fast-moving subjects by tracking the subject in the centre of the frame with the AF method set to zone AF.

The EOS 77D's spread of 45 autofocus points across the frame is also superior to the EOS 760D's arrangement of 19 AF points. The AF points can be highlighted in the viewfinder or on the screen at any time using the AF point selection button on the shoulder of the body or by using the AF area button beside the ISO button on the top-plate. The layout is made up of three groups of 15 points, with the central group being spread slightly wider and higher than the two groups either side.

Just as we said when we reviewed the EOS 800D, there is a sizeable gap around the edge of the frame that isn't covered by any AF points and you don't get the option to reduce the number of selectable points as you do on more advanced models such as the EOS 7D Mark II. This means that it's not the fastest camera to use when it comes to shifting the AF point around the frame quickly. This point aside, the EOS 77D focused

quickly and accurately with the EF-S 18-135mm f/3.5-5.6 IS USM kit zoom that was supplied with our review camera (available as part of a kit for £1,199) as well as with more expensive L-series optics.

Photographing a variety of subjects from fast cars to a game of cricket revealed that the EOS 77D rattles out JPEGs for as long as the shutter is depressed. Switching the file format to raw saw the camera record 22 consecutive raw images to our 32GB Lexar Professional Class 10/U3 SDHC card – a few frames short of what Canon claims is possible, but still a significant improvement over the EOS 760D.

Once it's set up, the connection process between camera and mobile devices using Wi-Fi is quick and easy, thanks to the dedicated connectivity button at the rear of the camera. The Camera Connect app provides all the options you need to take remote control from an iOS or Android device, and you get the option to down-sample images to a more friendly size for emailing and sharing, too.

Set to its default 'standard' picture style, you'll get impressive results straight out of the camera, with rich colour and a high level of contrast. Users can experiment with the various picture styles, but if you're after results that aren't quite as vibrant, the neutral or faithful picture styles may be preferred. Metering from the 7560-pixel RGB+IR metering sensor produces consistent and accurate exposures in all but the most extreme high-contrast situations, resulting in evenly lit images that are neither too dark nor too bright. Likewise, automatic white balance can generally be relied upon to render accurate colour consistently.

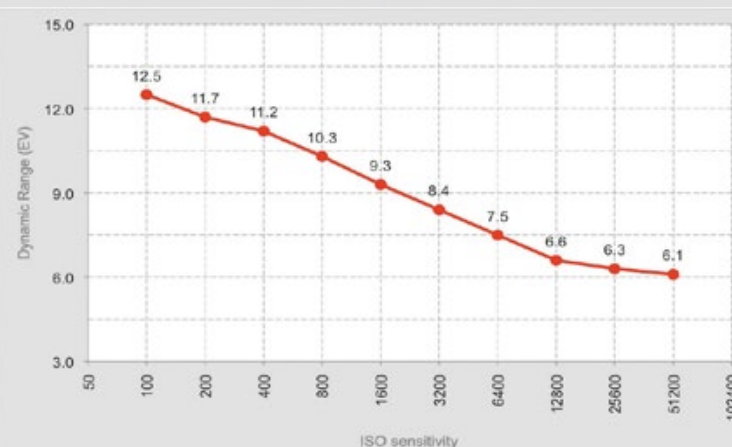


Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Whereas some of its rivals, such as the Nikon D5600 and Pentax KP, go without an anti-aliasing filter in an effort to resolve the finest detail, the EOS 77D holds on to an anti-aliasing filter. With this in place, it has its work cut out to achieve the same levels of resolution. At ISO 100, the sensor resolves a level of detail that we'd expect from an APS-C DSLR with an anti-aliasing filter. Our dynamic-range tests show an improvement on the 750D/760D, with the EOS 77D returning figures that are higher across the entire sensitivity range.

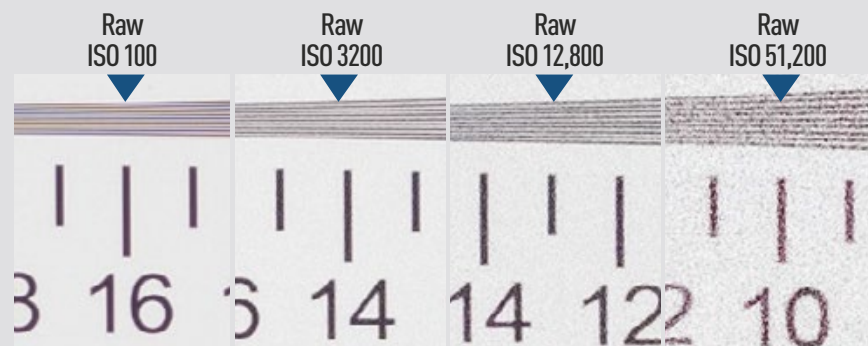
Dynamic range




Compared to the EOS 760D, which delivered a figure of 11.6EV at ISO 100, the EOS 77D produces a higher 12.5EV figure at its base sensitivity setting. The dynamic range is higher throughout the sensitivity range, although it can't quite match the readout we recently recorded by the Pentax KP, which achieved figures above 10EV right up to ISO 3200. Beyond ISO 800, the EOS 77D's dynamic range drops to 9.3EV at ISO 1600, 8.4EV at ISO 3200 and 7.5EV at ISO 6400. The 6EV figures that are recorded between ISO 12,800 and ISO 51,200 indicate that shadow detail becomes more heavily affected by noise beyond ISO 6400.

Resolution

Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



A side-by-side inspection of results taken in raw and JPEG formats show that raw files have the edge when it comes to resolution and noise. To resolve the best detail you'll want to prioritise shooting and editing in the raw format. The EOS 77D resolves 3,200l/ph at ISO 100, dropping to 3,000l/ph at ISO 800. As the sensitivity is pushed higher, noise starts to soften finer detail. The sensor resolves 2,800l/ph at ISO 3200 and ISO 6400, beyond which point resolution figures drop to 2,600l/ph at ISO 12,800 and 2,400l/ph at ISO 25,600.



Amateur Photographer




Image Engineering

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Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



RAW ISO 100



RAW ISO 800



RAW ISO 6400



RAW ISO 12,800



RAW ISO 25,600



RAW ISO 51,200



As with resolution, you'll achieve better results by processing raw files yourself than shooting in the JPEG format and relying on the in-camera JPEG processing to remove noise for you. Shoot in the raw format and you'll notice that noise does start to make its presence known in files captured at ISO 800, but with vigilant application of noise reduction in post-processing, you can get usable results out of the camera at settings as high as ISO 3200 and ISO 6400. Chroma noise is handled well throughout the sensitivity range, but you'll notice that saturation does begin to take a hit at ISO 12,800 and above. With this in mind, you're best off avoiding the five-digit ISO settings wherever possible and keep ISO 6400 set as the maximum ISO when you're using the camera in its auto ISO mode.

The competition



Nikon D5600

Price £699 (body only)
Sensor 24.2MP APS-C CMOS
ISO 100-25,600
Video 1080p full HD at 60fps
Continuous shooting 5fps
Reviewed Not yet reviewed



Pentax K-70

Price £599 (body only)
Sensor 24.2MP APS-C CMOS
ISO 100-102,400
Video 1080p full HD at 60fps
Continuous shooting 6fps
Reviewed 7 March 2017

★★★★★



Fujifilm X-T20

Price £799 (body only)
Sensor 24.3MP APS-C X-Trans CMOS II
ISO 100-51,200
Video 4K and full HD
Continuous shooting 14fps
Reviewed 14 March 2017

★★★★★

Read the full tests of these cameras at www.amateurphotographer.co.uk/reviews

Verdict

THE CANON EOS 77D has a lot in common with the EOS 800D when it comes to its core specification. Study the pair in detail or look at them side by side and their differences start to become more obvious. The rotating thumb wheel at the rear, dedicated AF-ON button, LCD display on the top-plate and automatic eye sensor are factors that suggest the EOS 77D will appeal to more advanced photographers who are possibly looking for finer control than you'd get on an entry-level model. That said, it's well geared up for newcomers to a DSLR, too.

Inside the menu you'll find the same optional guided interface that you get on the EOS 800D, which, when activated, changes the shooting screen and menu display on the LCD to a more animated one that provides information and practical advice specific to the exposure mode selected. The information doesn't go into any great detail, but should nonetheless prove useful to those users starting their DSLR journey who may be unsure of how changing key camera settings will affect their images, and on that basis it's a welcome addition.

If you're just starting out in the world of DSLR photography, you'll feel at ease with the EOS 800D as soon as you get it out of the box. What you don't want, though, is to regret your decision and wish you'd chosen the EOS 77D



instead. If you're undecided about which to buy, ask yourself these two questions. Am I a quick learner? Am I going to pursue photography regularly? If your answer is yes to both, the extra £50 you'll pay for the EOS 77D will get you a camera that'll serve you better in the long term and is worth paying a premium for.

To summarise, the EOS 77D is a capable DSLR for aspiring enthusiasts and those starting out. It is more expensive than its main rivals, but offers a much-improved live view performance over the EOS 760D it replaces, performs well in low light up to ISO 6400 and it operates intuitively, making it a very enjoyable camera to use. It ticks the right boxes and is a great option in Canon's EOS line-up.

Amateur Photographer

Testbench

Recommended

★★★★★

FEATURES	9/10
BUILD & HANDLING	8/10
METERING	9/10
AUTOFOCUS	9/10
AWB & COLOUR	8/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	9/10

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online or by phone



Step 2

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gear for free



Step 3

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and get shooting

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call us on **01603 481836** Monday-Friday 8.30am-6pm

The lens's wide view is perfect for striking architectural shots
 Canon EOS 50D, 10mm,
 1/500sec at f/8, ISO 200



Tamron 10-24mm f/3.5-4.5 Di II VC HLD

Andy Westlake takes a close look at the first image-stabilised third-party ultra-wideangle zoom for APS-C DSLRs



While the lenses on most zoom compact and mirrorless cameras now routinely start at a decent wideangle view of 24mm equivalent, DSLR buyers are usually stuck with less inspiring 18-55mm kit zooms to begin with. This means that a wideangle zoom becomes a particularly useful addition to the kits of photographers shooting subjects such as architecture and landscapes.

Tamron's 10-24mm f/3.5-4.5 Di II VC HLD is

the company's third-generation wideangle zoom for DSLRs with APS-C-format sensors, and is a completely new design compared to its previous 10-24mm f/3.5-4.5 lens. The most eye-catching addition is optical image stabilisation in the shape of Tamron's Vibration Compensation (VC) system, which is said to allow handheld shooting at shutter speeds 4 stops slower than would otherwise be possible without getting blurred pictures due to camera shake. Perhaps surprisingly, it's only the second

stabilised lens in this class after the cheaper but less ambitiously specified Canon EF-S 10-18mm f/4.5-5.6 IS STM. This means that it's the first wideangle lens to bring optical image stabilisation to Nikon DX-format DSLR users.

Tamron has included some more goodies, too, including moisture-resistant construction that should be welcome to outdoor photographers. Nikon users will find that the lens uses an electromagnetic diaphragm, which brings a number of



Tamron's effective image stabilisation allowed me to handhold at a slow shutter speed in poor light to keep the ISO low
Canon EOS 50D, 20mm, 0.4sec at f/5, ISO 400



operational benefits for live view and video. However, while this will work on all Nikon DSLRs introduced from 2010 onwards, it won't work with any that pre-date 2007. (Specifically, the lens is incompatible with the D2-series, D1-series, D200, D100, D90, D80, D70-series, D60, D50, D40-series and D3000 DSLRs).

Features

Purely in terms of headline spec, Tamron has provided a strong

feature set. At its 10mm wideangle setting, the lens gives as broad a view as any other of this type, while extending longer than most of its competitors. While this may seem unimportant, as it is part of the range that overlaps the 18-55mm kit zooms ubiquitously sold with DSLRs, in practice it means you need to swap lenses less often while out shooting. The f/3.5-4.5 maximum aperture is pretty typical for this kind of lens, with only Tokina offering faster constant-aperture

wide zooms for APS-C DSLRs.

Looking at the optical construction of the lens, its 16 elements are arranged in 11 groups and include one low-dispersion (LD) glass element, one extra-low-dispersion (XLD) glass element, one moulded glass aspherical element and one hybrid aspherical element. According to Tamron, these minimise a wide range of optical flaws, including chromatic aberration and coma. The optics are also designed to be resistant to flare, aided by the application of a broad-band anti-reflective (BBAR) coating.

Build and handling

While the 10-24mm bears a strong cosmetic resemblance to Tamron's premium SP line of lenses, it's not built to quite the same standard. However, the matte-black plastic barrel still feels perfectly robust, and Tamron says leak-proof seals are used throughout, including one around the lens mount to prevent dust or water getting into the camera body. The ridged rubberised zoom and focus rings rotate smoothly enough, and as is common with wide zooms, the lens's length and balance on the camera changes little on zooming.

Two large switches on the side of the barrel are used to turn autofocus and image stabilisation on and off, although with identical physical designs they can't be distinguished by touch alone. A window on top of the barrel reveals a focus distance scale, but as it has no depth-of-field markings, this is of relatively limited practical usefulness.

At the front, there's a 77mm

thread for attaching filters, and a bayonet mount for the petal-type plastic hood. This can be reversed over the barrel when the lens isn't in use, but in this position it heavily hinders operation of the zoom ring. Its large diameter also means that it takes up quite a lot of space in a bag. But, as always, it should ideally be used at all times, both to reduce the risk of image-degrading flare and to help protect the convex front element of the lens.

Autofocus

While older Tamron optics often underperformed with respect to autofocus, the latest generation is much improved. In the 10-24mm f/3.5-4.5 Di II VC HLD, the manufacturer has used a new motor, the cryptically named High/Low torque-modulated Drive (HLD), which works very well indeed. Autofocus is effectively silent and practically instantaneous, and I found it to be consistently accurate, too. Overall, it's as strong a performer in this respect, as we'd expect from a modern lens, and a clear improvement on the previous generation.

The manual-focus ring is mechanically coupled to the lens's internal focus group, and it has a decently long throw of around 150° that enables precise focusing. It can be safely used to override the autofocus at any time, without necessarily having to switch to MF.



Uncorrected

At 10mm the lens shows barrel distortion, vignetting and chromatic aberration Canon EOS 50D, 10mm, 1/640sec at f/8, ISO 200



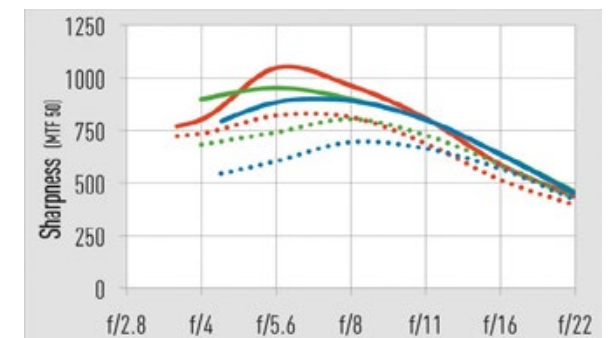
Corrected

Profiled correction in post-processing effectively compensates for the lens's faults Canon EOS 50D, 10mm, 1/640sec at f/8, ISO 200

Tamron 10-24mm f/3.5-4.5 Di II VC HLD

Resolution

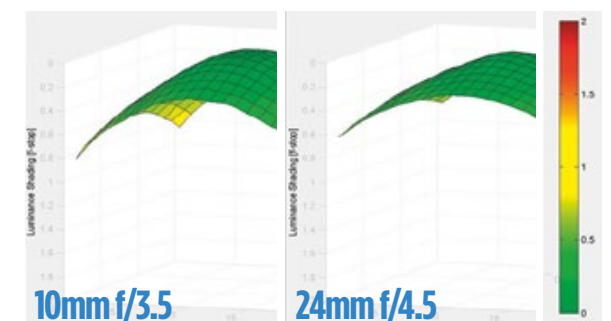
Typically for a wide zoom, the Tamron is sharpest when set to its widest position, and loses a little bite on zooming in. In general, it gives the best results with the aperture set from f/5.6 to f/11, with diffraction visibly softening images from f/16 onwards, and f/22 or smaller best avoided.



10mm centre — 10mm corner
 15mm centre — 15mm corner
 24mm centre — 24mm corner

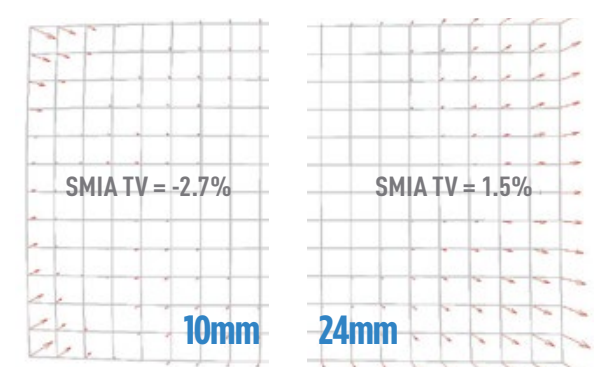
Shading

While light fall-off towards the corners of the frame is quite noticeable wide open at all focal lengths, it's strongest at the 10mm position. It also never fully goes away at smaller apertures, but can be minimised in-camera by stopping down to f/8. Naturally, it's easy to remove in post-processing from raw when desired.



Curvilinear distortion

At 10mm, the lens shows an unusual pattern of distortion, with a near-perfectly corrected central square region but noticeable barrel distortion towards the left and right edges. It's neutral in the middle of the zoom range at about 15mm, and at longer settings pincushion distortion becomes evident. For subjects such as architecture, I'd recommend using profiled corrections.



Wideangle close-ups can be striking, but here the lens showed some flare patterns when shooting towards the sun
 Canon EOS 50D, 1/640sec at f/6.3, ISO 200

Image quality

When we come to examine pictures taken with this lens, the 10-24mm reveals itself to be subtly different to its predecessor. It's quite sharp, as wideangle zooms for APS-C DSLRs go, if not particularly breathtaking, and generally gives its strongest results around f/8. I found the image stabilisation to be pretty effective, which helps make the most of the optics. For example, I could get reasonably sharp results handheld using shutter speeds as low as 1/4sec at the wide setting.

However, while the previous model concentrated on keeping straight lines straight, this VC version shows quite visible distortion at both ends of the zoom range. It is of the barrel type at 10mm, turning to pincushion at 24mm, with the neutral point somewhere around 15mm. One practical concern is that this distortion means you're more likely to shoot crooked pictures, particularly if you try to line up linear image elements against the edges of the viewfinder (consciously or otherwise). Unfortunately, there's no way for third-party lenses to benefit from in-camera distortion correction with either Canon or Nikon DSLRs, so you'll always see it in your JPEGs. But if you're prepared to shoot raw, it's a trivial one-click fix in most up-to-date converters.

Vignetting is quite visible when shooting wide open at all focal lengths, but it drops to acceptable levels by f/8. The lens also exhibits quite obvious lateral chromatic aberration at wideangle settings, with strong red and cyan fringing around high-contrast edges towards the edges of the frame. Modern Nikon DSLRs will correct this automatically in their JPEG processing and it's equally easy to fix when post-processing raw, but Canon JPEG shooters simply can't get away from it. All in all, this a lens from which you'll get best results by carefully processing raw files using profiled aberration corrections.

Our verdict

BY MAKING a weather-resistant, image-stabilised lens for APS-C DSLRs, Tamron has instantly produced something very desirable for outdoor and landscape shooters. In many ways, the lens lives up to its promise, with fast and accurate autofocus and effective image stabilisation in a compact package that handles well on the camera. So far, so good.

Optically, however, it's a bit of a mixed bag, and to me this is really a lens for raw shooters who can easily process away its more visible flaws, particularly distortion and chromatic aberration. At launch, it's also expensive compared to highly regarded alternatives such as the Sigma 10-20mm f/3.5 EX DG HSM, but doubtless the price will drop over time. However, for Nikon users needing a stabilised wideangle, it's the only game in town, and that's reason enough to give it serious consideration.

Data file

Price £579
Filter diameter 77mm
Lens elements 16
Groups 11
Diaphragm blades 7
Aperture f/3.5-4.5
Minimum focus 24cm
Dimensions 84.6x83.6mm
Weight 440g
Mounts Canon, Nikon



Amateur Photographer
Testbench
Recommended
 ★★★★★



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Supporting both Windows and Mac operating systems, the scanner comes bundled with LaserSoft Imaging's SilverFast SE Plus 8 software for image manipulation and – really usefully – infrared dust and scratch removal, which, given you've probably had those slides or negs kicking about for a while, is an ace feature. See www.plustek.com for more information.

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- b 5,000 dpi
- c 7,200 dpi

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Andy Westlake tries out a new app that brings Olympus art filters to everyone

● Free ● app.olympus-imaging.com/oipalette

NOWADAYS, it seems, you can't buy a camera that doesn't include a plethora of creative image-processing controls, with names such as toy camera, pinhole or miniature. Olympus originated this trend with its art-filter settings, and still includes a wider range of processing options on its cameras than most other manufacturers (and, crucially, more that are sufficiently tasteful to actually consider using).

Olympus's Image Share app for its Wi-Fi-equipped cameras has also long allowed users to add these art-filter effects after shooting, not just to images imported from an Olympus camera, but also to any pictures stored on the phone. Now the firm has produced a standalone app to do this, too, called Olympus Image Palette. It's free for both Android and iOS, so anyone can download it and give it a try.

When you first open the app, it prompts you to select an image to process, then rotate and crop it with a choice of common aspect ratios. Once you've decided on your composition, it's time to start playing with processing.

You're initially taken to an art-filter selection screen, which provides 28 base options of varying levels of attractiveness; my favourites are the various grainy film, pin hole and vintage variations. But the fun really starts when you tap the button on the left of the screen, which allows you to combine filters with each other or add other effects such as a white vignette or a frame, giving a huge array of possible variations. Interestingly, if you start with a black & white image, many of the filters turn into attractive toning presets.

You can also combine additional processing on top, including Olympus's unique Color Creator that allows you to add a tint to your images with various colours and degrees of saturation. It's also possible to lighten or darken the highlights and shadows independently of each other with a good level of control, and overlay text or a signature.

Our verdict

Olympus's Image Palette app is free and easy to use, and includes enough attractive filters to make it a handy addition to your toolbox if you like to process your images before sharing them on social media. Both Android and iOS versions behave in much the same way and can give great-looking results. Unfortunately, though, the over-enthusiastic JPEG compression is far too crude for anything other than social-media use. That aside, it's an entertaining app that should appeal to users of all camera brands.

At a glance

- Replicates Olympus in-camera processing effects
- Works on smartphones and tablets
- For Android and iOS devices

Buttons

At the top right of the screen are buttons for undoing an edit, comparing to the original, and saving or sharing images

Amateur
Photographer
Testbench
Recommended
★★★★



Tool selection

Along the bottom of the screen you'll find art filter, Color Creator, highlight/shadow, text and settings icons

Color Creator

You can apply a tint to your images with a variety of colours and intensities. It is controlled by an intuitive graphical interface

Options

Art filters are displayed in a row across the screen, with thumbnails that preview how each variant will look



Olympus's Image Palette allows you to apply a wide variety of different looks to your images

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Walk on the Wide side

Q Could you provide the name and address of a supplier of the Wide picture format Fujifilm Instax instant film? I have searched everywhere, but without success.

John Northover

A There are number of retailers that sell Fujifilm Instax Wide format film. Here are some options: UK Digital Cameras, 32 Momentum Place, Off Nook Lane, Bamber Bridge, Preston, Lancashire PR5 6EF. Tel: 0161 818 7020. Price: £16.96 for a pack of 20, with free economy delivery available. Carmarthen Cameras, Carmarthen Camera Centre Ltd, 1 Parcmaen Street, Carmarthen SA31 3DP. Tel: 01267 222300. Price: £17.99 for a pack of 20, including delivery.

Alternatively, if you are able to place an order online, or can get somebody else to do so for you, the best price of all comes from 7dayshop, with a pack of 20 costing £13.99 including postage. For more details, visit www.7dayshop.com.

Andy Westlake

Removing fingerprints and scratches from negs

Q Is there a safe way to remove fingerprints from 35mm film negatives? I took some 35mm negs to a shop

for reprints and when I collected them the negative strip was covered in finger marks, along with a deep scratch. I cannot do much about the scratch, but would soaking in mild detergent used at the end of film processing remove the fingerprints?

PD Burrill

A Soaking in mild detergent would certainly be a good place to start, but it's possible you may need to take more decisive action if that doesn't work. If this is the case, gently wiping with a microfibre cloth might be sufficient, but make sure you blow away any dust first to avoid getting more scratches on the negatives. Failing that, using a cotton bud soaked in a volatile solvent such as isopropyl alcohol or lighter fluid might do the trick. The key, of course, is to be gentle with the delicate emulsion surface. The other (shiny) side is relatively tough. Hopefully, the scratch can be dealt with if you scan the negative and do some retouching. If you are really ambitious, there is a product called Edwal No-Scratch, which is an oil of approximately the same refractive index as the film base. However, it's quite hard to find these days and you need to apply it at the time of printing, so you'd need to use an enlarger in a darkroom.

Andy Westlake and Ian Burley



The Sony Cyber-shot DSC-H300 is a fairly basic bridge camera

Help with new Sony Cyber-shot DSC-H300

Q I have recently moved house and have decided to take up photography as I'm in a lovely rural location. I have bought a Sony Cyber-shot DSC-H300 to get me started while I'm out and about. I know the camera is fairly basic, but I wanted to get something to have some fun with for a few months before buying a higher-spec model.

Can you tell me how to get my H300 to shoot in black & white – if that's an option? Also, I'm struggling to get a nice blurred background on closer shots and a couple of portraits. I've played around with the aperture setting, but I'm not getting any decent results. Can you offer any advice, please?

Craig Coriolis

A The Sony Cyber-shot DSC-H300 has a black & white picture-effect mode, but only via the 'partial-colour' option. This desaturates all but one colour. Alternatively, you could turn your colour shots into mono afterwards on your computer and have greater control over the result.

With its small image sensor, it will always be challenging to blur the background with the DSC-H300. The best advice is to zoom the lens in as much as you can and at the closest possible focus distance. This may mean you have to stand quite far from the subject. Keeping the aperture as large as possible (an f-number as low as possible, best using A, or aperture priority, exposure mode) will certainly help. **Ian Burley**



You need to take care when handling the emulsion surface of negatives

Star effects at night

Q How can I get great star effects from bright lights in night-time shots?

Should I get a star filter? I use a Canon EOS 1200D with a standard kit zoom. I also have a 50mm f/1.8 lens.

Greta Underwood

A The simplest answer is to use as small an aperture as possible. There isn't

really a need to use a star filter, and this will produce a rather cheesy effect anyway. I'd also recommend you use the 50mm lens, if possible, as it has simpler optics than the zoom, and it will be sharper with less flare. The star effect is a natural result of optical diffraction and the number of points the stars have is determined by the number of blades making up the lens iris. **Ian Burley**

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Tony Kemplen on the ...

Agfa Super Silette Automatic

The word 'automatic' is slightly misleading in this 35mm rangefinder camera introduced in 1959

Huge numbers of cameras were produced under the Agfa brand in the second half of the 20th century. The Silette range in particular was extensive, and models bearing the name spanned more than two decades. The first Silettes were launched in 1953. Over the years, designs evolved and new features were added. The Agfa Super Silette Automatic is one of the better specified examples. It dates from 1959, which was arguably the best time, as later models used plastic body parts and felt less solid.

With the word 'automatic' in the name you'd be forgiven for thinking this camera has an autoexposure function. However, it uses a manual needle-match system, which is coupled to the aperture and shutter-speed control rings. It's quick and simple to use, but not what we would consider to be automatic. The only automatic feature I could identify is the parallax correction frame in the viewfinder, which moves to suit the subject distance as you focus with the built-in coupled rangefinder.

These specifications didn't come

The Agfa Super Silette Automatic 35mm rangefinder was first made in 1959

cheap. The Photomart catalogue for 1961 gives a price of £54, which is more than £1,100 at today's prices. And it's not just the price tag that's hefty, as it weighs 760g. To put that in context, my Nikon D90 DSLR body weighs a mere 680g. It's just as well that I have the ever-ready case for the Super Silette, as there are no strap lugs on the body, so

using the case is the only way to attach a strap. You would need very strong wrists to carry it around all day without one.

Well made and reliable

Despite its bulk, I found the Super Silette a pleasure to use. It feels well made and reliable, and the chunky design has a pleasing retro look to it. In his 1986 book *Collecting and Using Classic Cameras*, Ivor Matanle described it as an 'ugly stark design', but three decades later this look is all the rage. Recent eBay sales show this model selling for as little as £5.

Loaded with Agfa Vista film from Poundland, I took my camera to a local street market, where I saw these balloons in a shop window (see left). It was a bright day, and even with a top shutter speed of 1/300sec I had to use f/11 to avoid overexposure. There's plenty of depth of field at that aperture, so I can't vouch for the accuracy of the rangefinder, but all my shots were nice and sharp



This image was shot at 1/300sec and f/11 using Agfa Vista film

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. More photos from the Super Silette Automatic at www.flickr.com/tony_kemplen/sets/72157679647686383.

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CANON EOS 100D BODY COMPLETE WITH ALL ACCES.....	MINT BOXED £265.00
CANON EOS 40D COMPLETE WITH ALL ACCESSORIES.....	MINT-BOXED £145.00
CANON EOS 550D WITH 18-55mm LENS CHGR+BATT.....	MINT- £199.00
CANON EOS 550D WITH CHGR+BATT.....	MINT- £155.00
CANON 580EX MK II SPEEDLITE.....	MINT CASED £175.00
CANON 580EX MK II SPEEDLITE.....	MINT-BOXED £195.00
CANON 580 EX SPEEDLITE.....	MINT-CASED £179.00
CANON 550 EX SPEEDLITE.....	MINT-BOXED £110.00
CANON BG-E11 GRIP FOR 5D MK III.....	MINT BOXED £175.00
CANON BG-E7 BATTERY GRIP FOR EOS 7D.....	MINT BOXED £75.00
CANON BG-E7 BATTERY GRIP FOR EOS 7D.....	EXC++BOXED £59.00
CANON BG-E4 BATTERY GRIP FOR EOS 5D.....	MINT BOXED £49.00
FUJI X PRO 2 COMPLETE VERY LITTLE USE.....	MINT BOXED £1,095.00
FUJI X PRO 1 BODY COMPLETE LITTLE USED.....	MINT BOXED £349.00
FUJI X PRO 1 HANDGRIP GENUINE FUJI.....	MINT- BOXED £69.00
FUJI 35mm f1.4 R FUJINON LENS FOR X-PRO1/2.....	MINT AS NEW £425.00
FUJI 60mm f2.4 F R UJINON MACRO BLACK LENS.....	MINT BOXED AS NEW £425.00

LEICA X VARIO WITH LEICA HOOD AND SP BATT BLK....	MINT BOXED £1,175.00
NIKON D750 BODY COMPLETE ONLY 4621 ACTUATIONS	MINT BOXED £1,295.00
NIKON D750 BODY COMPLETE 21000 ACTUATIONS	MINT BOXED £575.00
NIKON D7100 BODY COMPLETE ONLY 12665 ACTS.....	MINT BOXED £575.00
NIKON D7000 BODY COMPLETE 2939 ACTUATIONS.....	MINT BOXED £395.00
NIKON D2X BODY COMPLETE REALLY NICE ONE.....	MINT-BOXED £399.00
NIKON D2 HS BODY COMPLETE.....	EXC++BOXED £375.00
NIKON D40 BODY COMPLETE.....	MINT BOXED £125.00
NIKON MB-D16 BATT GRIP FOR D750.....	MINT- BOXED £175.00
NIKON MB-D10 BATTERY GRIP FOR D700,D300S,D300.....	MINT BOXED £69.00
NIKON SB 800 SPEEDLITE.....	EXC++BOXED £159.00
SIGMA EM-140 DG NA - ITTL MACRO FLASH.....	MINT BOXED £225.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT.....	MINT BOXED £95.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT.....	MINT BOXED £75.00
OLYMPUS OM-D E-5 DIGITAL WITH 12 - 50EZ ED LENS....	MINT BOXED £395.00
OLYMPUS OM-D HLD-6 GRIP FOR OM-D E-5 etc.....	MINT BOXED £89.00
PANASONIC 45-200mm f4/5.6 LUMIX G VARIO M 4/3RDS	MINT BOXED £199.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS....	MINT CASED £325.00
OLYMPUS 40 - 150mm F3.5/4.5 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £69.00
OLYMPUS 70 - 300mm F4/5.6 ZUIKO DIGITAL ED 4/3RDS	MINT + HOOD £199.00
SIGMA 55 - 200mm F4/5.6 - OLYMPUS DIGITAL 4/3RDS....	MINT + HOOD £59.00
OLYMPUS DIGITAL EX - 25 EXTENSION TUBE 25MM.....	MINT £95.00
OLYMPUS FL-14 FLASH UNIT.....	MINT CASED £75.00
PANASONIC GF1 BODY COMPLETE.....	MINT-BOXED £95.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC DMW-VF1 FINDER FOR PANASONIC.....	MINT BOXED £89.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
SONY 16mm f2.8 FISH-EYE FOR ALPHA.....	MINT BOXED £545.00
SONY 20mm f2.8 WIDE ANGLE FOR ALPHA.....	MINT BOXED £399.00
SONY 135mm f2.8 STF LENS FOR ALPHA.....	MINT BOXED £275.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00

Canon Autofocus, Digital Lenses, Canon FD

CANON 8 - 15mm f4 USM "L" FISHEYE.....	MINT CASED £799.00
CANON 16 - 35mm f2.8 USM "L" MK 2.....	MINT BOXED £875.00
CANON 16 - 35mm f4 USM "L" LATEST.....	MINT+HOOD £745.00
CANON 17 - 40mm F4 USM "L".....	MINT £385.00
CANON 24 - 70mm f4 "L" USM IS LATEST + HOOD.....	MINT BOXED £599.00
CANON 24 - 70mm f4 "L" USM IS LATEST + HOOD.....	MINT CASED £565.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER.....	MINT-CASED £479.00
CANON 28 - 70mm f2.8 USM "L" WITH HOOD.....	MINT-CASED £499.00
CANON 28 - 80mm f2.8 f2.8/4 USM "L".....	EXC++CASED £375.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABIL.....	MINT-CASED £1,375.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £745.00
CANON 70 - 200mm f2.8 USM "L" IMAGE STABILIZER MK1.....	MINT BOXED £895.00
CANON 80 - 200mm f2.8 "L" USM WITH HOOD.....	MINT-BOXED £575.00
CANON 100 - 400mm f4.5/5.6 "L" USM IMAGE STABIL.....	MINT-BOXED £675.00
CANON 14mm f2.8 USM "L".....	MINT-BOXED £795.00
CANON 24mm f4 "L" USM.....	MINT £499.00
CANON 100mm f2.8 USM "L" MACRO IMAGE STABILIZER	MINT BOXED £545.00
CANON 100mm f2.8 USM "L" MACRO IMAGE STABILIZER.....	MINT £499.00
CANON 135mm f2 USM "L" SUPERB LENS.....	MINT BOXED £675.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED AS NEW £895.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £825.00
CANON 24mm f2.8 EF-S STM PANCAKE LENS.....	MINT BOXED £110.00
CANON 40mm f2.8 STM EF.....	MINT £125.00
CARL ZEISS 21mm f2.8 ZE T* CANON EOS FIT.....	MINT £599.00
CARL ZEISS 50mm f1.4 PLANAR T* WITH HOOD.....	MINT £375.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £129.00
CANON 50mm f2.5 MACRO.....	MINT- £165.00
CANON 60mm f2.8 EFS USM MACRO LENS.....	MINT- £295.00
CANON 100mm f2 USM.....	MINT £275.00
CANON 100mm f2 USM.....	EXC++ £215.00
CANON 100mm f2.5 USM MACRO.....	MINT BOXED £295.00
CANON 10 - 22mm f3.5/4.5 USM.....	MINT £375.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 135mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT £325.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £299.00
CANON 24 - 85mm f3.5/4.5 USM WITH HOOD (SILVER)....	MINT BOXED £175.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £125.00
CANON 55 - 250mm f4/5.6 STM IS LATEST.....	MINT BOXED £199.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT £299.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £325.00
CANON 75 - 300mm f4.5/5.6 MKII USM.....	MINT £99.00
CANON 75 - 300mm f4.5/5.6 MKIII USM.....	MINT BOXED £129.00
CANON 75 - 300mm f4.5/5.6 MKIII.....	MINT BOXED £99.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00

CANON EF 1.4X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 1.4X EXTENDER MK II.....	MINT BOXED £195.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK II.....	MINT BOXED £185.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER.....	MINT CASED £99.00
CANON TC-80N3 REMOTE RELEASE/TIMER FOC EOS.....	MINT BOXED £75.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 105mm f2.8 MACRO EX WITH CASE.....	MINT £179.00
SIGMA 105mm f2.8 MACRO EX DG OS HSM.....	MINT- £279.00
SIGMA 15 - 30mm f3.5/4.5 EX DG ASPHERIC.....	MINT-BOXED £199.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC.....	MINT- £179.00
SIGMA 18 - 50mm f 2.8 EX DC SLD GLASS.....	MINT-BOXED £145.00
SIGMA 50 - 150mm f2.8 EX APO HSM AF-DC MK II.....	MINT- £325.00
SIGMA 135 - 400mm f4.5/5.6 APO DG DIGITAL COMP.....	MINT-BOXED £249.00
TAMRON 28 - 300mm f3.5/6.3 1/IF LD DI ASP VIB CONTROL.....	MINT BOXED £375.00

TOKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00
TOKINA 16 - 28mm f2.8 IF FX ATX PRO A/F.....	MINT £365.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX 28mm f2.8 BIOGON "G" HOOD,FILTER CAP BL.....	MINT CASED £299.00
CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTER.....	MINT BOXED £225.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £85.00
CONTAX G01 DATABACK FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX TLA 200 FLAH FOR CONTAX "G".....	MINT CASED £99.00
CONTAX ARIA BODY.....	EXC+++ £179.00
CONTAX CARL ZEISS 28mm f2.8.....	MINT BOXED £199.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX CARL ZEISS 85mm f2.8.....	MINT BOXED £275.00
CONTAX CARL ZEISS 85mm f1.4.....	MINT CASED £399.00
CONTAX 300mm F4 TELE TESSAR MM.....	MINT BOXED £295.00
CONTAX MUTAR II 2X TELECONVERTER.....	MINT BOXED £125.00
CONTAX TLA 280 FLASH.....	MINT- £59.00
CONTAX TLA 280 FLASH UNIT.....	MINT BOXED £75.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £299.00

Leica "M", "R", & Screw & Rangefinder

LEICA X VARIO WITH LEICA HOOD AND SP BATT BLK.....	MINT BOXED AS NEW £1,175.00
LEICA M3 BODY WITH CASE REALLY NICE ONE.....	EXC+++ £699.00
LEICA M2 BODY WITH MR METER REALLY NICE.....	EXC++CASED £695.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970.....	MINT- £425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76.....	EXC++ £399.00
LEICA IIlg BODY WITH LEICA 5cm f2.....	MINT- £1,195.00
LEICA IIIC BODY WITH CASE.....	EXC++ £195.00
LEICA IIIC RED BLIND RARE.....	EXC++ £345.00
LEICA CL BODY.....	MINT- £445.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE.....	MINT BOXED £299.00
LEICA MINILUX TRAVEL KIT WITH 8x20 BINOS TITANIUM	MINT-BOXED £445.00
ZEISS 21mm f4.5 BIOGON ZM.....	MINT BOXED AS NEW £699.00
LEICA 135mm f2.8 SUMMICRON ASPH BLACK 6 BIT.....	MINT BOXED £1,495.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £325.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD.....	MINT BOXED £995.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS.....	EXC++ £595.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT.....	MINT BOXED AS NEW £745.00
LEICA 5cm f3.5 COLLAPSABLE ELMAR FOR M 13339##.....	MINT- £295.00
LEICA 50mm f2.8 COLLAPSABLE ELMAR.....	MINT- £265.00
LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT- £345.00
LEICA 75mm f2 SUMMICRON APO 6 BIT LATEST.....	MINT BOXED £1,400.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT CASED £799.00
LEICA 9cm, f4 ELMAR COLL FOR M.....	MINT- £175.00
LEICA 135mm f4.5 HEKTOR.....	EXC+ £75.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR SCREW.....	MINT £195.00
LEICA 35mm f2.5 MC COL SOK WITH M RING.....	MINT £275.00
VOIGTLANDER 15mm FINDER.....	MINT- £79.00
VOIGTLANDER BESSA R2 BODY BLACK.....	MINT BOXED £295.00
VOIGTLANDER BESSA R BODY BLACK.....	MINT-BOXED £225.00
VOIGTLANDER BESSA L BODY CHROME.....	MINT £129.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC.....	MINT BOXED £49.00
LEICA UNIVERSAL POLARISING FILTER KIT M(13356).....	MINT BOXED £199.00
LEICA 35mm f3.5 SUMMARON SCREW IN KEEPER.....	MINT- £375.00
LEICA 5cm f1.5 SUMMARIT SCREW.....	MINT- £365.00
LEICA 5cm f2 SUMMITAR COLL.....	EXC++ £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mmf4.5 HEKTOR IN KEEPER.....	EXC+++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC+++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA FONOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC.....	MINT-BOXED £145.00
LEICA R8 MOTORDRIVE 14313 & CHGR 14424.....	MINT BOXED £295.00
LEICAFLEX BODY CHROME.....	MINT- £195.00
LEICA 180mm F4 ELMARIT R 3 CAM.....	EXC++ £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS....	NEW UNUSED £1,695.00
SWAROVSKI 10x42 SL HABICHT+STRAP AND COVERS.....	MINT- £565.00
SWAROVSKI 8x32 EL WITH CASE AND STRAP.....	MINT CASED £799.00
LEICA 10x25 TRINOVID BCA COMPACT BINOCULARS.....	MINT- £265.00
ZEISS JENOPTHERN 10x42 BINOCULARS.....	MINT-CASED £125.00

Medium & Large Format

HASSELBLAD H4D 40 COMPLETE WITH 80mm HC LENS	MINT-BOXED £4,995.00
HASSELBLAD 28mm f4 HC FOR H SYSTEM.....	MINT BOXED £1,475.00
HASSELBLAD 50 - 110 f3.5/4.5 HC FOR H SYSTEM.....	MINT-BOXED £1,295.00
HASSELBLAD 120mm f4 HC FOR H SYSTEM.....	EXC++ £1,195.00
HASSELBLAD 210mm f4 HC FOR H SYSTEM.....	EXC+++ £1,095.00
HASSELBLAD 503 CW COMP 80mm CF, BACK, WLF.....	MINT- £1,795.00
HASSELBLAD 503 CX BODY WITH BACK & WLF.....	MINT- £695.00
HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE.....	MINT £175.00
HASSELBLAD 90mm f4 FOR X PAN I & II IN KEEPER.....	MINT £365.00

HASSELBLAD 150mm f4 SONNAR CF.....	MINT-BOXED £395.00
HASSELBLAD 50mm f4 DISTAGON SILVER.....	EXC++ £195.00
HASSELBLAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER.....	EXC+ £179.00
HASSELBLAD HTS 1.5X TILT AND SHIFT ADAPTOR.....	MINT BOXED £2,995.00
HASSELBLAD GPS UNIT FOR H SYSTEM.....	MINT BOXED £399.00
HASSELBLAD TELECONVERTER H1.7X.....	MINT- £575.00
HASSELBLAD H13 EXT TUBE.....	MINT £165.00
HASSELBLAD PM90 PRISM FINDER.....	MINT- £275.00
HASSELBLAD PME3 METERED PRISM FINDER.....	MINT- £275.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT- £129.00
HASSELBLAD WINDER CW AND REMOTE.....	MINT £275.00
BRONICA 50mm F2.8 ZENZANON MC.....	EXC+++ £99.00
BRONICA 110mm F4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm F3.5 ZENZANON E MC.....	MINT £89.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA ETRSI 120 BACK.....	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC.....	MINT BOXED £59.00
BRONICA AEI METERED PRISM.....	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC+++ £89.00
BRONICA 150mm F3.5 ZENZANON S.....	MINT- £165.00
BRONICA 40mm f4 ZENZANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
BRONICA 50mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm F4 ZENZANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENZANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENZANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA AE PRISM FINDER SQ-I LATST MODEL.....	MINT BOXED £225.00
BRONICA PRISM MC METERED FOR SQA/SQAI.....	MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQAI.....	MINT- £69.00
BRONICA FILMBACK SQ-1220 FOR SQA/SQAI.....	MINT BOXED £79.00
MAMIYA M64S1 COMPLETE WITH 80mm f2.8.....	MINT- £299.00
MAMIYA C330 PRO S COMP WITH 180mm, WLF.....	EXC++ £375.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £365.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 210mm F4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 135mm f4 MACRO TAKUMAR SMC FOR 6x7.....	MINT £175.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
PENTAX 55mm F4 SMC FOR 6x7.....	MINT £175.00
PENTAX 55mm F2.8 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008.....	MINT- £575.00

Nikon A/F & Digital, Lenses & Accessories

NIKON 10.5mm f2.8 G IF ED AF DX FISHEYE LENS.....	MINT BOXED £375.00
NIKON 28mm f2.8 A/F.....	MINT £149.00
NIKON 28mm f2.8 A/F "D".....	MINT CASED £165.00
NIKON 35mm f2 A/F "D".....	MINT BOXED £195.00
NIKON 40mm f2.8 "G" DX AF-S MICRO LENS.....	MINT BOXED £179.00
NIKON 50mm f1.8 A/F "D".....	MINT BOXED £89.00
NIKON 50mm f1.8 "G" AF-S LATEST MODEL.....	MINT BOXED £145.00
NIKON 50mm f1.4 A/F "D".....	MINT BOXED £195.00
NIKON 85mm f3.5 ED DX AF-S VR MICRO NIKKOR.....	MINT+HOOD £345.00
NIKON 105mm f2.8 "G" AF-S VR IF ED MICRO NIKKOR.....	MINT BOXED AS NEW £599.00
NIKON 180mm f2.8 A/F IF-ED LENS.....	MINT- £495.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW.....	MINT BOXED AS NEW £799.00
NIKON 600mm f4 "G" ED AF-S VR.....	EXC+++BOXED £4,495.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT £399.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT BOXED £465.00
NIKON 16 - 35mm f4 "G" ED AF-S VR LENS LATEST.....	MINT+HOOD £775.00
NIKON 18 - 35mm f3.5/4.5 AF/D ED IF.....	MINT BOXED £239.00
NIKON 18 - 55mm f3.5/5.6 A/F "G" ED AF-S MKII.....	MINT £59.00
NIKON 18 - 70mm f3.5/4.5 IF-ED AF-S ZOOM.....	MINT £125.00
NIKON 18 - 135mm f3.5/5.6 "G" DX ED AF-S.....	MINT+HOOD £129.00
NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR MK II.....	MINT BOXED £475.00
NIKON 24 - 85mm f2.8 f4 A/F D.....	MINT BOXED £365.00
NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £745.00
NIKON 28 - 200mm f3.5/5.6 A/F D.....	EXC++ £125.00
NIKON 28 - 200mm f3.5/5.6 "G" A/F IF ASPH ED.....	MINT+HOOD £245.00
NIKON 35 - 70mm f3.5/4.5 A/F LENS.....	EXC++ £49.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD.....	MINT- £129.00
NIKON 70 - 200mm f2.8 ED AF-S VR II LATEST.....	MINT BOXED £1,499.00
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VR LATEST.....	MINT BOXED £345.00
NIKON 75 - 300mm f4.5/5.6 A/F ZOOM + TRIPOD COLL.....	MINT-

Bronica ETRS/Si	
ETRSi Complete (with 60mm PE).....	E+ £269
ETRSi Complete + AEII Prism	E+ £299
40mm F4 E.....	As Seen / E+ £79 - £129
45-90mm F4-5.6 PE.....	E++ £349
100-220mm F4.8 PE	E++ £589
150mm F3.5 E.....	As Seen / E+ £95 - £109
180mm F4.5 PE.....	E+ £149
200mm F4.5 E.....	E++ £129
220 E Mag.....	E+ £15
Polaroid Mag E.....	E+ £45
AEII Meter Prism	E++ £89
Extension Tube E14.....	E+ / E++ £39 - £79
Prism Finder E.....	As Seen £20

Canon EOS	
EOS 1 + BP-E1 Grip.....	E+ £99
EOS 3 Body Only.....	E+ £129
EOS 30E Body Only.....	As Seen £39
EOS 50E Body Only.....	E+ £39
EOS 55 Body Only.....	E+ £39
EOS 300 + 28-90mm.....	E+ / E++ £49
EOS 3000N + 28-90mm.....	E++ £49
EOS 300V + 28-105mm.....	E++ £129
10-18mm F4.5-5.6 EFS IS STM.....	Unused £179
11-24mm F4 L USM.....	E++ £2,349
14mm F2.8 L USM II.....	E+ / Mint- £899 - £989
15-85mm F3.5-5.6 IS USM.....	E+ / E++ £379
15mm F2.8 EF Fisheye.....	E++ £449
16-35mm F2.8 L USM MkII.....	E++ £849 - £1,049
16-35mm F4 L IS USM.....	E++ £649
17-40mm F4 L USM.....	E++ £379
17-85mm F3.5-5.6 IS USM... As Seen / E++ £89 - £139	
18-55mm F3.5-5.6 EFS IS.....	E++ £69
18-55mm f3.5-5.6 EFS IS II.....	E++ £75
18-55mm F3.5-5.6 IS STM.....	E++ £79
18-135mm F3.5-5.6 IS.....	E++ £199 - £229
24mm F1.4 L USM MkII.....E++ / Mint- £1,099 - £1,149	
24mm F2.8 EF.....	E+ £149
24mm F3.5 L TSE.....	E+ £599
24-70mm F2.8 L USM.....	E+ / E++ £499 - £599
24-70mm f2.8 L USM II.....	Mint- £1,449
24-70mm F4 L IS USM.....	E++ £599
28-80mm F2.8-4 L USM.....	E+ £349
28-90mm F4-5.6 USM II.....	E+ £39
45mm F2.8 TS-E.....	Exc £549
55-250mm F4-5.6 EFS IS.....	E++ £99
55-250mm F4-5.6 EFS IS II.....	E++ £99 - £109
60mm F2.8 EFS Macro.....	E++ £249 - £279
70-200mm F2.8 L IS USM.....	E+ £749
70-200mm f2.8 L IS USM II.....	E++ £1,449
70-200mm f4 L USM + AWII Collar.....	E++ £399
Tamron 70-300mm F4-5.6 Di.....	E++ £59
70-300mm F4-5.6 L IS USM.....	E++ £789
70-300mm F4.5-5.6 DO IS USM.....	E++ £349
75-300mm F4-5.6 EF III.....	Mint- £99
85mm F1.2 L USM MkII.....	Mint- £1,149
85mm F1.8 USM.....	E+ £179
90mm f2.8 TSE Shift.....	E++ £789
100mm F2.8 USM Macro.....	E++ £259 - £299
200-400mm f4 L IS USM + 1.4x Extender.....	E++ / Mint- £9,499

300mm F2.8 L IS USM.....	Exc / E++ £1,789 - £2,589
300mm F4 L IS USM.....	E+ / E++ £649 - £689
300mm F4 L USM.....	Exc £389
400mm F4 DO IS II USM.....	Mint- £5,949
400mm F4 DO IS USM.....	E+ £2,399
400mm F5.6 L USM.....	E++ £729
500mm F4 L IS USM.....	E+ £3,499 - £3,599
600mm F4 L USM.....	E+ £2,849
Contax 35-70mm F3.4 MM.....	E++ £259
Contax 35-135mm F3.3-4.5 MM.....	E++ £399
Samyang 8mm F3.5 Asph MC Fisheye.....	E++ £169
Sigma 10-20mm F3.5 EX DC HSM.....	E++ £259
Sigma 10-20mm F4-5.6 DC HSM E+ / E++ £149 - £259	
Sigma 12-24mm F4.5-5.6 EX DG HSM MkII.....	E++ £349 - £389
Sigma 18-250mm F3.5-6.3 DC OS.....	E++ £199
Sigma 28-70mm F2.8 EX DG.....	As Seen £59
Sigma 30mm F1.4 EX DC HSM A.....	E++ £279
Sigma 35mm F1.4 DG HSM A.....	E++ £549
Sigma 50-500mm F4-6.3 Apo DG HSM.....	E++ £399
Sigma 150-500mm F5-6.3 APO DG OS HSM... E++ £449	
Sigma 170-500mm F5-6.3 Apo.....	E+ £199
Sigma 180mm F3.5 EX Macro APO.....	E++ £349
Sigma 180mm F5.6 Apo Macro.....	Exc £99
Sigma 300mm F2.8 Apo DG HSM . E++ £1,289 - £1,499	
Sigma 400mm F5.6 AF.....	E+ £79
Tamron 10-24mm F3.5-4.5 Di II LD Asph.....	Mint- £259
Tamron 18-200mm F3.5-6.3 Di II VC.....	Mint- £149
Tamron 18-200mm F3.5-6.3 Di III VC.....	Mint- £249
Tamron 28-300mm F3.5-6.3 Di VC PZD.....	Mint- £429
Tamron 28-300mm F3.5-6.3 XR Di.....	E+ £89
Tamron 70-300mm F4-5.6 Di.....	E++ £59

Tamron 90mm F2.8 SP AF Macro E+ / E++ £159 - £179	
Tamron 90mm F2.8 SP Di Macro.....	E++ £219
Tokina 10-17mm F3.5-4.5 DX Fisheye.....	E++ £299
Tokina 11-16mm F2.8 DX ATX.....	Mint- £279 - £299
Tokina 16-28mm F2.8 ATX FX.....	E++ £439
Tokina 300mm F2.8 ATX SD.....	E+ £599
Voigtlander 40mm F2 Ultron SLII.....	Mint- £299
Zeiss 18mm F3.5 ZE.....	E++ £699
Zeiss 21mm F2.8 ZE.....	E+ / E++ £849 - £989
Zeiss 25mm F2 ZE.....	E++ £949
Zeiss 50mm F1.4 ZE.....	E+ / E++ £389 - £429
Zeiss 85mm F1.4 ZE.....	E++ £649
Zeiss 100mm F2 Makro Milvus ZE.....	Mint- £1,049
Sigma 1.4x Apo EX DG Converter.....	Mint £129
1.4x EF Extender.....	E++ £129
2x EF Extender.....	As Seen / E++ £79 - £149
2x EF II Extender.....	E++ £169
2x EF MkII Extender.....	E+ £129
Metz 15 MS-1 Flash.....	E++ £149 - £179
Metz 48AF1 Digital.....	E+ £79
Metz 50AF1 Digital.....	E++ £79
Metz 58AF1 Digital Canon.....	E++ £139
Nissin Di622 Speedlite.....	E+ / E++ £49 - £59
Sigma EF500 DG ST Flash.....	E++ £39
Sigma EF500 ST Flash.....	E+ £39
Sigma EF500DG Super Flash.....	E+ £35
380EX Speedlite.....	E+ £49
430EX Speedlite.....	E++ £109
430EZ Speedlite.....	E+ / E++ £25 - £29
540EZ Speedlite.....	E+ / E++ £35 - £39
550EX Speedlite.....	Exc / E+ £79 - £129
580EX MkII Speedlite.....	E+ £169
580EX Speedlite.....	E+ / E++ £119 - £149
600EX-RT Speedlite.....	Mint- £329 - £349
90EX Speedlite.....	E+ £49
MR-14EX Macro Ringlite.....	E+ / E++ £169
ST-E2 Transmitter.....	E+ / E++ £59 - £69
ST-E3 RT Transmitter.....	Mint- £149 - £159
EF25 II Extension tube.....	Mint- £69
Technical Back E with Keyboard.....	Unused £75
Tripod Mount Ring A (W).....	Mint- £49
Tripod Mount Ring All (W).....	E++ £59
Tripod Mount Ring B (B).....	Mint- £49

Digital Mirrorless	
Fuji X-T2 Black Body Only.....	Mint- £1,149
Fuji X-T1 Body Only.....	E++ / Mint- £499 - £529
Fuji X-Pro2 Body Only.....	E++ £999
Fuji X-T20 Body Only - Silver.....	Mint- £669
Fuji X-T10 Black Body Only.....	E+ / Mint- £339
Fuji X-T10 Silver Body Only.....	E++ / Mint- £339
Fuji X-E2s Black Body Only.....	Mint- £399
Fuji X-E1 Black Body Only.....	E+ £159
Fuji X100T - Silver.....	Mint- £689
Fuji X100s - Silver.....	E++ £499
Olympus E-M5 MkII Body Only - Black.....	E++ £589
Olympus E-M5 Black Body + RRS Grip.....	E++ £279
Olympus E-M5 Black Body Only.....	E+ £229 - £239
Olympus E-M1 Black Body + HLD-7 Grip.....	E++ £499
Olympus E-M10 MkII Black Body Only.....	Mint- £359
Olympus E-M10 MkII Silver Body Only.....	Mint- £339
Olympus E-P2 Black Body Only.....	E+ £69
Panasonic GX800 Silver + 12-32mm.....	E++ £339
Panasonic GX7 Body Only ..As Seen / Mint- £249 - £299	
Panasonic GH4 Body Only.....	E+ £659
Panasonic GH-3 Body + Grip.....	E+ / E++ £429 - £459
Panasonic G1 Body Only.....	As Seen / E+ £49 - £59
Panasonic G2 Body Only.....	E++ £69
Panasonic G6 Body Only.....	E++ £149
Panasonic G7 Body Only.....	Mint- £339
Panasonic GF-1 Body Only.....	E+ £59
Panasonic GF-3 + 14-42mm.....	E++ £149
Panasonic GF-3 Black Body.....	E+ £89
Panasonic GF-5 Body Only.....	E+ / E++ £79
Samsung NX10 + 18-55mm.....	E++ £159
Sony A7R Body Only.....	E++ £799
Sony A7R II Body Only.....	E+ / E++ £1,999 - £2,249
Sony NEX-C3 Body Only.....	E++ £89
Sony NEX-F3 + 18-55mm.....	E+ £129

Fuji X Lenses	
1.4X Teleconverter TC XF WR.....	Mint- £249 - £259
10-24mm F4 XF OIS.....	Mint- £649
100-400mm F4.5-5.6 R WR XF.....	Mint- £1,189
14mm F2.8 XF.....	E++ / Mint- £539 - £549
16-50mm F3.5-5.6 OIS XC II - Silver.....	Mint- £139
16-55mm F2.8 LM WR XF.....	Mint- £749
18-135mm F3.5-5.6 OIS WR XF.....	E++ £549
18-55mm F2.8-4 XF.....	E++ £349
18mm F2 XF R.....	E++ £229
23mm F1.4 XF R.....	E++ / Mint- £549 - £599
27mm F2.8 XF.....	E++ / Mint- £229 - £239
32mm F1.8 Touit X.....	E++ £359
35mm F1.4 XF R.....	E++ / Mint- £299 - £359

50-140mm F2.8 WR OIS XF.....	Mint- £1,049
56mm F1.2 R APD XF.....	Mint- £849
56mm F1.2 R XF.....	E++ £649
90mm F2 R LM WR XF.....	Mint- £599
Samyang 12mm F2 NCS CS Black.....	E++ £219
Samyang 100mm F2.8 ED UMC Macro.....	Mint- £279
Zeiss 50mm F2.8 Touit X.....	Mint- £549

4/3rds Lenses	
Olympus 7-14mm F4 ED Zuiko.....	E++ £499
Olympus 9-18mm F4-5.6 ED Zuiko.....	E++ / Mint £299 - £329
Olympus 11-22mm F2.8-3.5 Zuiko.....	E++ £199 - £229
Olympus 12-60mm F2.8-4 ED SWD.....	E+ / E++ £219 - £349
Olympus 14-42mm F3.5-5.6 ED.....	E+ £75
Olympus 14-42mm F3.5-5.6 Zuiko. E+ / E++ £49 - £59	
Olympus 14-54mm F2.8-3.5 MkII E+ / E++ £159 - £179	
Olympus 14-54mm F2.8-3.5 Zuiko.....	E+ £129
Olympus 35mm F3.5 Macro Zuiko .. E+ / E++ £69 - £99	
Olympus 40-150mm F3.5-4.5 Zuiko.....	E++ £89
Olympus 40-150mm F4-5.6 ED M.Zuiko.....	E++ £49
Olympus 40-150mm F4-5.6 ED Zuiko.....	E++ £49 - £69
Olympus 50-200mm F2.8-3.5 SWD E++ £399 - £429	
Olympus 70-300mm F4-5.6 ED Zuiko. E++ £179 - £219	
Olympus EC14 Tele Converter E+ / E++ £169 - £199	
Olympus EC20 2x Tele Converter.....	E++ £229
Samyang 16mm F2.0 ED AS UMC CS.....	Mint- £249
Sigma 10-20mm F4-5.6 DC HSM.....	E++ £189
Sigma 10-20mm F4-5.6 EX DC HSM.....	E++ £149
Sigma 55-200mm F4-5.6 DC.....	E+ £39

Micro 4/3rds Lenses	
Lensbaby 5.8mm F3.5 Circular Fisheye	Mint- £179
Olympus 9mm F8 Fisheye Body Cap - Black (BCL-0980).....	E++ £55
Olympus 12mm F2 ED M.ZuikoE++ / Mint- £439 - £449	
Olympus 12-50mm F3.5-6.3 M Zuiko.....	Mint £149
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko.....	Mint- £129
Olympus 17mm f1.8 M.Zuiko Black.....	Mint- £289
Olympus 40-150mm F4-5.6 R ED M.Zuiko.....	E++ £89
Olympus 45mm F1.8 M.Zuiko.....	Mint- £139
Olympus 75mm F1.8 ED Black M.Zuiko.....	E++ £529
Olympus 75mm F1.8 ED Silver M.Zuiko.....	Mint- £549
Olympus 75-300mm F4.8-6.7 ED II M.Zuiko . Mint- £279	
Panasonic 7-14mm F4 G Vario.E++ / Mint- £549 - £579	
Panasonic 12-35mm F2.8 G Vario OIS.....	E++ £539
Panasonic 12-35mm F2.8 G X Vario OIS HD.....	E++ £489 - £539
Panasonic 14-42mm F3.5-5.6 Asph OIS.....	E++ / Mint- £69 - £129
Panasonic 14-42mm F3.5-5.6 G X Asph OIS.. E++ £129	
Panasonic 14-45mm F3.5-5.6 ASPH G Vario.....	E+ / E++ £119 - £129
Panasonic 14-45mm F3.5-5.6 Asph OIS.....	E++ £129
Panasonic 20mm F1.7 Asph II.....	Mint- £179
Panasonic 20mm F1.7 G Pancake.....	E++ £159 - £179
Panasonic 25mm F1.4 DG Summilux.....	E++ £299
Panasonic 35-100mm F2.8 GX OIS Vario.....	E++ £629 - £649
Panasonic 35-100mm F4-5.6 OIS Asph G.....	Mint- £159
Panasonic 45-150mm F4-5.6 Asph OIS HD... Mint- £129	
Panasonic 45-200mm F4-5.6 Lumix G Vario.....	E+ / E++ £139 - £159
Panasonic 45mm F2.8 DG Asph Macro.....	E+ £349
Panasonic 100-300mm F4-5.6 G OIS.....	E++ £279
Samyang 16mm T2.2 VFD.....	Mint- £289
Samyang 21mm F1.4 ED AS UMC CSC.....	Mint- £199
Samyang 50mm F1.2 AS UMC CS.....	Mint- £229

Sony E Mount Lenses	
16-50mm F3.5-5.6 PZ OSS.....	Mint- £89
18-55mm F3.5-5.6 OSS.....	E+ £79
24-70mm F4 FE ZA OSS.....	E+ £589
28-70mm F3.5-5.6 FE OSS.....E++ / Mint- £259 - £299	
50mm F1.8 OSS.....	Mint- £189
55-210mm F4.5-6.3 OSS.....	E++ £149
70-200mm f4 G OSS FE.....	E++ £959
FE 16-35mm F4 ZA OSS.....	E++ £799
Samyang 12mm F2 NCS CS FE.....	E++ £249
Samyang 14mm F2.8 IF ED UMC Asph FE.....	Mint- £229
Samyang 50mm F1.2 AS UMC CS.....	Mint- £229

Digital SLR Cameras	
Canon EOS 1DS MkII Body Only.....	E+ £449
Canon EOS 1D MKIV Body Only E+ / E++ £999 - £1,499	
Canon EOS 1D MkII Body OnlyAs Seen / E+ £199 - £299	
Canon EOS 6D Body Only.....	E+ / E++ £869 - £949
Canon EOS 5D MkIII Body Only.....	E+ / E++ £1,549 - £1,599
Canon EOS 5D MkII Body + BG-E6 Grip.....	E+ £789
Canon EOS 70D Body Only.....E++ / Mint- £579 - £599	
Canon EOS 30D Body Only.....	E+ £89
Canon EOS 600D Body Only.....	E+ £199

Canon EOS 550D Body Only.....	E++ £169
Canon EOS 450D Body Only (IR Converted)As Seen £159	
Canon EOS 350D Body Only.....	E+ £59
Canon EOS 300D + 18-55mm.....	Exc / E+ £79 - £99
Canon EOS 300D + BG-E1 Grip.....	As Seen £49
Canon EOS 300D Body Only.....	As Seen £39
Canon EOS M Body + EF-EOS M Adapter.....	Mint- £289
Nikon D4S Body Only.....	E++ / Mint- £3,099 - £3,439
Nikon D4 Body Only.....	Exc / E++ £1,889 - £2,389
Nikon D2X Body Only.....	As Seen / E+ £249 - £299
Nikon D750 Body Only.....	Mint- £1,349
Nikon D300S + MB-D10 Grip.....	E++ £319
Nikon D300S Body Only.....	E+ £279
Nikon D200 + MB-D200 Grip.....	E++ £159
Nikon D200 Body Only.....	Exc / E++ £129 - £179
Nikon D100 + MB-D100 Grip.....	As Seen £79
Nikon D80 Body + MB-D80 Grip.....	E+ £129
Nikon D80 Body Only.....	E+ £119
Nikon D70 Body Only.....	E+ £79
Nikon D60 Body Only.....	E+ £89
Nikon D5300 Body Only.....	E++ £339
Nikon D5200 Body Only.....	E++ £249
Nikon D5100 Body Only.....	E++ £159
Olympus E3 + HLD4 Grip.....	E++ £249
Olympus E30 Body (Infra Red) + HLD4 Grip ... E++ £199	
Olympus E620 + 14-42mm + 40-150mm.....	E++ £339
Olympus E620 + 14-42mm.....	E++ £199
Olympus E410 + 14-42mm.....	E+ £129
Pentax K3 II + 18-55mm.....	E++ £589
Pentax K200D Body Only.....	E+ £89
Pentax K110D Body Only.....	E++ £99
Sigma SD14 + 30mm F1.4.....	E++ £299
Sigma SD10 + 18-50mm + EF500 Super.....	E++ £129
Sigma SD10 + EF500 DG ST + Grip.....	E++ £259
Sony A200 + 18-70mm.....	E++ £129
Sony A350 + 18-70mm.....	E++ £179
Sony A55 + 18-70mm.....	E+ £159
Sony A700 Body Only.....	E+ £169

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H1 Body Only.....	E+ / E++ £449 - £499
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35mm F3.5 HC.....	E+ £1,099
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50mm F3.5 HC.....	E+ £1,199
50-110mm F3.5-4.5 HC.....	E+ £1,099 - £1,299
120mm F4 HC Macro.....	Exc / E++ £899 - £1,489
150mm F3.2 HC.....	E+ £939
300mm F4.5 HC.....	E++ £1,950
1.5x HTS Tilt/Shift Converter.....	Mint- £2,445
Hmi100 Polaroid Mag.....	E+ / E++ £39 - £149
HVM Magnifying Hood.....	E++ £189 - £199

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50mm F2.8 FE.....	E+ £649
50mm F4 Cfi FLE.....	E++ / Mint- £849 - £899
60-120mm F4-4.8 FE.....	E+ / E++ £399 - £599
120mm F4 CF Macro.....	E++ £549
140-280mm F5.6 F Variogon.....	E+ £529
150mm F4 C Black.....	As Seen / E+ £99 - £149
150mm F4 CF.....	E+ / E++ £299 - £399
160mm F4.8 CB.....	E++ £349
250mm F5.6 C Chrome.....	Exc / E+ £99 - £149
250mm F5.6 Chrome.....	As Seen £99
350mm F5.6 C Black.....	E+ £249
500mm F8 C Black.....	E+ £399
2x Mutar Converter.....	E+ / E++ £199 - £249
2xE Converter.....	E++ £239
A12 Black Mag.....	E+ £129
A24 Chrome Mag.....	As Seen / E+ £39 - £125
A24 TCC Black Mag.....	E+ £139
DarkSlide A12 Magazine.....	E++ £35
E24 Black Mag.....	E+ / Mint- £99
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Extension Tube 16E.....	E++ £79
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M7 0.72x Black Body Only E+ / E++ £1,299 - £1,499

M7 0.72x Chrome Body Only E+ £1,299

M7 0.58x Black Body Only E+ £1,299

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21mm F1.4 Asph M Black 6bit E++ £3,489

21mm F2.8 Asph M Black E++ £1,249

21mm F2.8 M Black Exc / E++ £749 - £939

21mm F2.8 M Black + Finder E+ £949

21mm F3.4 M Black 6bit E++ £1,689

21mm F4 Chrome + Finder E+ £989

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28/35/50 F4 Tri Elmar E++ £2,249

Minolta 28mm F2.8 M Rokkor E+ £349

35mm F1.4 Asph M Black E++ £2,499

35mm F1.4 Asph M Black 6bit E+ £2,399

35mm F1.4 Black E+ £1,099 - £1,399

35mm F2 Asph M Black 6bit Mint- £1,699

35mm F2.4 Asph M Chrome 6bit Mint £1,149

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50mm F2 Apo Asph M Black Mint- £4,499

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65mm F3.5 Elmar E+ / Mint- £199 - £349

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75mm F2.5 Black 6 BIT E+ / E++ £659 - £749

75mm F2.5 M Black 6bit E++ £699

90mm F2 Apo M Black E+ / Mint- £1,799 - £2,099

90mm F2 Apo M Black 6bit Mint- £1,899

90mm F2 Chrome E+ / E++ £599

90mm F2 M Black E+ / E++ £749 - £949

90mm F2.8 Black As Seen £149 - £199

90mm F2.8 Chrome Exc / E+ £199 - £249

90mm F2.8 M Black E+ £749

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90mm F4 Collapsible E+ £249

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135mm F2.8 M Black E++ £299 - £499

135mm F4 Black E+ / E++ £379 - £399

135mm F4 M Black E++ £749 - £799

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17-55mm F2.8 G AFS DX IFED E+ £359

18mm F2.8 AFD E++ £589

18-35mm F3.5-4.5 AFD E++ £229 - £239

18-55mm F3.5-5.6 G AF-P DX Mint- / Mint £59 - £79

18-55mm F3.5-5.6 G AFS VR II Mint- £79

18-70mm F3.5-4.5 G AFS ED DX E++ £119

18-105mm F3.5-4.5 G AFS ED VR E++ / Mint- £129 - £139

18-140mm F3.5-5.6 AF-S G ED VR DX Mint- £259

18-200mm F3.5-5.6 G AFS DX VR As Seen / E++ £99 - £279

24mm F2.8 AFD E++ £229

24mm F3.5 ED PC-E E+ / E++ £989 - £1,089

24-70mm F2.8 G AFS ED E+ £749

24-70mm F2.8-5.6 IX E+ £39

24-85mm F2.8-4 AFD E+ / E++ £249 - £269

24-120mm F3.5-5.6 ED AFD Exc / E++ £99 - £159

28mm F2.8 AF E+ / E++ £129

28mm F2.8 AFD E+ / E++ £159 - £179

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28-100mm F3.5-5.6 AFG E++ £49

28-300mm F3.5-5.6 G ED AFS VRE+ / E++ £499 - £549

35mm F1.8 G AFS DX E++ £109

35-70mm F2.8 AF E+ £189

50mm F1.8 AFD E++ £79

50mm F1.8 G AFS Mint- £129

55-200mm F4-5.6 G AFS DX VR II E++ £139

58mm F1.4 G AFS ED E++ £1,149

60mm F2.8 AFS ED Micro E++ £319

70-200mm F2.8 G AFS ED VR II E++ £1,349

70-200mm F4 G AFS ED VR E+ / Mint- £799 - £849

70-300mm F4-5.6 AFG E++ £59

70-300mm F4-5.6 ED AFD E++ £129

70-300mm F4-5.6 G AFS VR E++ £289

75-240mm F4.5-5.6 AFD E++ £55

80-200mm F2.8 ED AF Mint- £349

80-200mm F2.8 ED AFS E+ £479

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Sigma 8-16mm F4.5-5.6 DC HSM E++ £379

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Sigma 18-50mm F2.8 EX DC E++ £129

Sigma 28mm F1.8 EX DG E++ £179

Sigma 35mm F1.4 DG HSM A E++ £469

Sigma 50-150mm F2.8 Apo HSM II E+ £329

Sigma 70-300mm F4-5.6 Apo Macro SuperAs Seen £39

Sigma 105mm F2.8 Macro EX DG OS HSM E++ £279

Sigma 120-300mm F2.8 EX DG OS HSM E++ £1,499

Sigma 150mm F2.8 EX DG Macro HSM OS E++ £499

Sigma 150-600mm F5-6.3 DG OS HSM Sport E++ £1,149

Sigma 180mm F3.5 EX Macro APO E++ £349

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Tamron 17-50mm F2.8 XR Di II E+ £159

Tamron 28-300mm F3.5-6.3 XR Di VC E++ £279

Tamron 35mm F1.8 Di VC USD Mint- £399

Tamron 55-200mm F4-5.6 Di II E+ £39

Tamron 90mm F2.8 Di VC USD Macro 1:1 Mint- £499

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Tokina 12-24mm F4 ATX PRO SD E++ £299

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Tokina 300mm F2.8 ATX E++ £649

Zeiss 21mm F2.8 ZF E++ £689

Zeiss 21mm F2.8 ZF.2 E++ £889

Zeiss 25mm F2.8 ZF E+ £449

Zeiss 35mm F1.4 ZF.2 E++ £849

Zeiss 35mm F2 ZF E+ £479

Zeiss 50mm F1.4 Milvus ZF.2 Mint- £749

Zeiss 100mm F2 ZF2 Macro Mint- £1,089

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Teleplus 2x MC7 Converter E++ £59

TC-14E Converter E+ £129

TC-17 EII Converter E+ / Mint- £149 - £179

TC-20 EII AFS Converter E++ £159

TC-20 EIII AFS Converter E++ / Mint- £249 - £299

TC-20E Converter E++ £109 - £129

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Metz 54MZ3 Flash E+ £79

Sigma EF530 DG Super Flash E++ £59

Sigma EF530 ST DG TTL Flash E++ £79

Sigma EM 140 DG Macroflash E+ £169

R1C1 Speedlight Commander Set E++ / Mint- £349 - £399

SB21B Ringflash E++ / Mint- £99 - £179

SB22 Speedlight E+ £35

SB23 Speedlight E+ £29

SB25 Speedlight E+ / E++ £39 - £49

SB27 Speedlight E+ £49

SB400 Speedlight E++ £69

SB50DX Speedlight E+ / E++ £39

SB600 Speedlight E+ / E++ £119 - £129

SB700 Speedlight Exc £139

SB800 Speedlight As Seen / E+ £99 - £129

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Colours 13ml each **£10.99**
Compatibles:
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Colours 14ml each **£3.99**

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Originals:
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Colours 14ml each **£10.99**
Compatibles:
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Colours 14ml each **£3.99**

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Set of 10 **£107.99**
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No.16XL Colours 6.5ml each **£12.99**
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No.16 Colours 12ml each **£3.99**

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Originals:
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No.18XL Set of 4 **£54.99**
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No.18XL Colours 6.6ml each **£12.99**
Compatibles:
No.18 Set of 4 **£14.99**
No.18 Black 12ml **£3.99**
No.18 Colours 12ml each **£3.99**

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No.26 Colours 7ml each **£3.99**

T0481-T0486 Seahorse Inks
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Colours 13ml each **£18.99**
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Colours 13ml each **£3.99**

T0541-T0549 Frog Inks
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Colours 13ml each **£3.99**

T0591-T0599 Lily Inks
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Colours 13ml each **£12.99**
Compatibles:
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Colours 13ml each **£3.99**

T061-T069 Husky Inks
Originals:
Set of 8 **£78.99**
Colours 11.4ml each **£9.99**
Compatibles:
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Colours 11.4ml each **£3.99**

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Colours 11.1ml each **£3.99**

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Colours 7.4ml each **£11.49**
Compatibles:
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Colours 7.4ml each **£3.99**

T0871-T0879 Flamingo Inks
Originals:
Set of 8 **£76.99**
Colours 11.4ml each **£9.99**
Compatibles:
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Colours 11.4ml each **£3.99**

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Albums & Frames

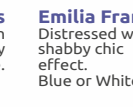
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Grace Albums
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Colours 5.5ml each **£3.99**

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Colours 11.1ml each **£3.99**

T0801-T0806 Hummingbird Inks
Originals:
Set of 6 **£67.99**
Colours 7.4ml each **£11.49**
Compatibles:
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Colours 11.4ml each **£9.99**
Compatibles:
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Colours 11.4ml each **£3.99**

T0961-T0969 Turtle Inks
Originals:
Set of 8 **£166.99**
Colours 25.9ml each **£20.99**

T1571-T1579 Killer Whale Inks
Originals:
Set of 9 **£187.99**
Colours 25.9ml each **£20.99**

T7601-T7609
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T7601-T7609
Originals:
Set of 9 **£187.99**
Colours 25.9ml each **£20.99**

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No.22 Colour 21ml **£11.99**
No.45 Black 45ml **£6.99**
No.56 Black 24ml **£6.99**
No.57 Colour 24ml **£11.99**
No.62XL Black 12ml **£14.99**
No.62XL Colour 12ml **£15.99**
No.78 Colour 36ml **£8.99**
No.110 Colour 12ml **£9.99**
No.300XL Black 18ml **£12.99**
No.300XL Colour 18ml **£13.99**
No.301XL Black 15ml **£12.99**
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No.338 Black 21ml **£10.99**
No.339 Black 34ml **£11.99**
No.343 Colour 21ml **£11.99**
No.344 Colour 21ml **£12.99**
No.350XL Black 30ml **£13.99**
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No.57 Colour 24ml **£11.99**
No.62XL Black 12ml **£14.99**
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No.78 Colour 36ml **£8.99**
No.110 Colour 12ml **£9.99**
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No.300XL Colour 18ml **£13.99**
No.301XL Black 15ml **£12.99**
No.301XL Colour 18ml **£13.99**
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No.350XL Black 30ml **£13.99**
No.351XL Colour 20ml **£15.99**
No.363 SET OF 6 **£3.79**
No.364 Black 10ml **£3.29**
No.364 Colours 5ml each **£3.29**
No.364 SET OF 4 **£12.99**
No.364XL Black 18ml **£4.99**
No.364XL Colours 11ml each **£4.29**
No.364XL SET OF 4 **£16.99**
No.920XL SET OF 4 **£19.99**
No.932XL SET OF 4 **£29.99**
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No.301XL Black 15ml **£12.99**
No.301XL Colour 18ml **£13.99**
No.337 Black 21ml **£9.99**
No.338 Black 21ml **£10.99**
No.339 Black 34ml **£11.99**
No.343 Colour 21ml **£11.99**
No.344 Colour 21ml **£12.99**
No.350XL Black 30ml **£13.99**
No.351XL Colour 20ml **£15.99**
No.363 SET OF 6 **£3.79**
No.364 Black 10ml **£3.29**
No.364 Colours 5ml each **£3.29**
No.364 SET OF 4 **£12.99**
No.364XL Black 18ml **£4.99**
No.364XL Colours 11ml each **£4.29**
No.364XL SET OF 4 **£16.99**
No.920XL SET OF 4 **£19.99**
No.932XL SET OF 4 **£29.99**
No.940XL SET OF 4 **£29.99**
No.950XL SET OF 4 **£29.99**

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No.57 Colour 24ml **£11.99**
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No.62XL Colour 12ml **£15.99**
No.78 Colour 36ml **£8.99**
No.110 Colour 12ml **£9.99**
No.300XL Black 18ml **£12.99**
No.300XL Colour 18ml **£13.99**
No.301XL Black 15ml **£12.99**
No.301XL Colour 18ml **£13.99**
No.337 Black 21ml **£9.99**
No.338 Black 21ml **£10.99**
No.339 Black 34ml **£11.99**
No.343 Colour 21ml **£11.99**
No.344 Colour 21ml **£12.99**
No.350XL Black 30ml **£13.99**
No.351XL Colour 20ml **£15.99**
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A4 2

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NB-10L for Canon £12.99

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7D for Canon £84.99

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D800/D810 for Nikon £84.99

D3300/D5300 for Nikon £74.99

D7100 for Nikon £84.99

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A544 Energizer Alkaline (1) £1.99

A23 Energizer Alkaline (1) £1.99

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One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

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55mm £5.99
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62mm £7.99
67mm £8.99
72mm £9.99
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52mm £14.99
55mm £15.99
58mm £17.99
62mm £19.99
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72mm £26.99
77mm £29.99
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55mm £10.99
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62mm £14.99
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77mm £19.99
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Marumi DHG Slim Frame Multi-coated UV Filters

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58mm £15.99
62mm £17.99
67mm £19.99
72mm £21.99
77mm £24.99

Marumi DHG Slim Frame Multi-coated Circular Polarisers

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67mm £44.99
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77mm £54.99
82mm £69.99

Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

P-Type: 84mm wide filters

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ND2 Solid £12.99
ND2 Soft Graduated £13.99
ND2 Hard Graduated £13.99
ND4 Solid £12.99
ND4 Soft Graduated £13.99
ND4 Hard Graduated £13.99
ND8 Solid £14.99
ND8 Soft Graduated £15.99
ND8 Hard Graduated £15.99
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Dark Blue Graduated £12.99
Light Tobacco Graduated £12.99
Dark Tobacco Graduated £12.99
Light Sunset Graduated £14.99
Dark Sunset Graduated £14.99
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Six-piece ND Filter Kit £59.99

A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

Z-Type: 100mm wide filters

Pro Holder £24.99
Adapter Rings 52-95mm £8.99
ND2 Solid £16.99
ND2 Soft Graduated £17.99
ND2 Hard Graduated £17.99
ND4 Solid £16.99
ND4 Soft Graduated £17.99
ND4 Hard Graduated £17.99
ND8 Solid £18.99
ND8 Soft Graduated £19.99
ND8 Hard Graduated £19.99
Light Blue Graduated £17.99
Dark Blue Graduated £17.99
Light Tobacco Graduated £17.99
Dark Tobacco Graduated £17.99
Light Sunset Graduated £18.99
Dark Sunset Graduated £18.99

A-Type: 67mm wide filters

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Adapter Rings 37-62mm £8.99
ND2 Solid £10.99
ND2 Graduated £11.99
ND4 Solid £10.99
ND4 Graduated £11.99
ND8 Solid £11.99
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Bayonet-Fit Lens Hoods

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52mm Rubber Hood £3.99
52mm Shaped Petal Hood £6.99
55mm Rubber Hood £3.99
55mm Shaped Petal Hood £6.99
58mm Rubber Hood £3.99
58mm Shaped Petal Hood £6.99
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62mm Shaped Petal Hood £7.99
67mm Rubber Hood £4.99
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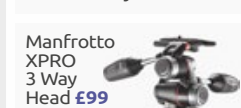
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- 1080p movie mode

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D810 Body £2399



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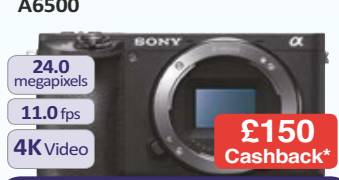


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- 12.0 fps
- 4K Video

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- 8.0 fps
- 4K Video

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- 16.0 megapixels
- 5.8 fps
- 4K Video

GX800 £429

New GX800 + 12-32mm £429
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- 60 fps
- 1080p movie mode

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Olympus 40-150mm f2.8 Pro £1125



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- 6.5 fps
- Full Frame CMOS Sensor

K-1 Body £1999

K-1 Body £1999
KP Body £1099
K-3 II Body £849
K-3 II + 18-55mm £899
K-3 II + 18-135mm £1199
K-3 II + 16-85mm £1299
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- 24.3 megapixels
- 8.0 fps

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- 8 fps
- 1080p movie mode

X-Pro2 From £1349

X-Pro2 Body £1349
X-Pro2 Silver + XF23mm £2149

FUJINON LENSES

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50mm f2 R WR XF Lens £449
56mm f1.2 R XF £768
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EOS 800D **New**

24.2 megapixels | 6.0 fps | 1080p movie mode

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700D Body £449
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Canon | **PRO PARTNER**

80D

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80D From £999

80D Body £999
80D + 18-55mm £1099
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7D Mark II Body £1449

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Flashguns & Lighting Accessories

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Speedlites: 430EX III-RT £249 | 600EX-RT £429

Macrolites: MR-14EX II £549 | MT-24EX £879

Nikon | **Speedlights:** SB5000 £499 | SB700 £239

Kits: R1 Close-Up £429 | R1C1 £599

SONY | **Flashguns:** HVL-F43M £249 | HVL-F60M £429

OLYMPUS | **Flashguns:** FL-300R £134.99 | FL-600R £279

PENTAX | **Flashguns:** AF 540 FGZ II £349 | AF 360FGZ II £249

Flashguns: 26 AF-1 £79.99 | 44 AF-2 £115 | 52 AF-1 £209 | 64 AF-2 £309

Macro flash: 15 MS-1 £299

SIGMA | **Flashguns:** EF 610 DG ST £109 | EF 610 DG Super £169

EM-140 DG Macro Flash £329

Nissin | **Flashguns:** i40 £149 | Di700 Air £199

SEKONIC | **Flashguns:** Sekonic L-308s £179 | Pro 478DR £369

GOSSEN | **Flashguns:** DigiPro F2 £229

PocketWizard
MiniTT1 £165 | FlexTT5 £179 | Plus III Set £229 | PlusX Set £149

WEX PRO
5-in-1 Reflector £24.99

Rogue
3m Background Support £99

FlashBender2 £31.95
FlashBender2 XL Pro Lighting System £84.95

INTERFIT
Wall Mounting Kit £61.99 | Folding Softbox From £54.99 | Reflector Bracket £28.99

Off Camera flash Cord From £34

westcott
Omega Reflector £119 | Collapsible Umbrella Flash Kit £109

Lastolite
Ezybox Speed-Lite 2 £49.95 | Ezybox Hotshoe From £109

EzyBalance Grey £19.99
Background Support £139
TriFlip Kits From £69.99
Urban Collapsible £165

Reflectors: 50cm £24 | 75cm £39 | 95cm £64 | 120cm £79

Tilthead bracket £23.99

Terms and Conditions All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £50 (based on a 4-day delivery service). For orders under £50 the charge is £2.99** (based on a 4-day delivery service). For Next Working Day Delivery our charges are £4.99**. Saturday deliveries are charged at a rate of £7.95**. Sunday deliveries are charged at a rate of £8.95** (*Deliveries of very heavy items, to N.I. or remote areas may be subject to extra charges. E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 9.30am-6pm Mon-Fri and may not be available during peak periods. †Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. ††Applies to products sold in full working condition. Not applicable to items specifically described as "IN" or incomplete (ie. being sold for spares only). Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2017.

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DSLR Lenses

Canon | **PRO**
PARTNER

CANON LENSES

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EF 28mm f2.8 IS USM	£389
EF 35mm f1.4L II USM	£1799
EF 35mm f2 IS USM	£469
EF 40mm f2.8 STM	£199
EF 50mm f1.2L USM	£1369
EF 50mm f1.4 USM	£349
EF 50mm f1.8 STM	£106
EF-S 60mm f2.8 USM Macro	£419
EF 85mm f1.2L II USM	£1799
EF 85mm f1.8 USM	£339
EF 100mm f2.8 USM Macro	£459
EF 100mm f2.8L Macro IS USM	£869
EF 300mm f4.0 L IS USM	£1139
EF-S 10-18mm f4.5-5.6 IS STM	£213
EF-S 10-22mm f3.5-4.5 USM	£499
EF 11-24mm f4L USM	£2699
EF-S 15-85mm f3.5-5.6 IS USM	£649
EF 16-35mm f2.8L Mk II USM	£1429
New EF 16-35mm f2.8L III USM	£2099
EF 16-35mm f4L IS USM	£899
EF-S 17-55mm f2.8 IS USM	£749
EF-S 18-55mm f3.5-5.6 IS STM Lens	£199
EF-S 18-135mm f3.5-5.6 IS STM	£379
EF-S 18-135mm f3.5-5.6 IS USM	£429
EF-S 18-200mm f3.5-5.6 IS	£469
EF 24-70mm f2.8L IS USM II	£1899
EF 24-70mm f4L IS USM	£799
EF 24-105mm f3.5-5.6 IS STM	£379
New EF 24-105mm f4L IS II USM	£1065

EF 28-300mm f3.5-5.6 L IS USM	£2249
EF-S 55-250mm f4.5-6.3 IS STM	£269
EF 70-200mm f2.8 L IS USM II	£1999
EF 70-200mm f4L IS USM	£1049
EF 70-300mm f4.0-5.6 L IS USM	£1279
EF 100-400mm f4.5-5.6L IS USM II	£1875



NIKON LENSES

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20mm f1.8 G AF-S ED	£659
24mm f1.4 G AF-S ED	£1829
24mm f1.8 G AF-S ED	£649
28mm f1.8 G AF-S	£579
35mm f1.8 G ED AF-S	£449
40mm f2.8 G AF-S DX Micro	£259
£234 Inc. £25 Cashback*	
45mm f2.8 C PC-E Micro	£1499
50mm f1.4 G AF-S	£359
58mm f1.4 G AF-S	£1419
60mm f2.8 D AF Micro	£409
£374 Inc. £35 Cashback*	
60mm f2.8 G AF-S ED	£529
85mm f1.8 G AF-S	£399
£374 Inc. £25 Cashback*	
105mm f2.8 G AF-S VR IF ED Micro	£769
£724 Inc. £45 Cashback*	
135mm f2.0 D AF DC	£1149
180mm f2.8 D AF IF-ED	£759
300mm f4.0E AF-S PF ED VR	£1529
500mm f4.0E FL AF-S ED VR	£8449
600mm f4.0E FL AF-S ED VR	£10015

10-24mm f3.5-4.5 G AF-S DX	£745
16-80mm f2.8-4G ED AF-S DX VR	£899
16-85mm f3.5-5.6 G ED AF-S DX VR	£579
17-55mm f2.8 G ED DX AF-S IF	£1349
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18-200mm f3.5-5.6 G AF-S DX VR II	£649
18-300mm f3.5-5.6 ED AF-S VR DX	£879

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24-70mm f2.8 G ED AF-S	£1379
24-70mm f2.8E AF-S ED VR	£1779
24-85mm f3.5-4.5 AF-S G ED VR	£439
24-120mm f4 G AF-S ED VR	£999

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28-300mm f3.5-5.6 G ED AF-S VR	£829

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55-300mm f4.5-5.6 G AF-S DX VR	£319
70-200mm f2.8G ED AF-S VR II	£1998
70-300mm f4.5-5.6 G ED AF-S IF VR	£519

£474 Inc. £45 Cashback*	
80-400mm f4.5-5.6 G ED AF-S VR	£2199
£2114 Inc. £85 Cashback*	
200-500mm f5.6E AF-S ED VR	£1249
£1164 Inc. £85 Cashback*	

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35mm f1.4 DG HSM	£599
85mm f1.4 Art DG HSM	£999
105mm f2.8 APO EX DG OS HSM Macro	£359
150mm f2.8 EX DG OS HSM Macro	£779

8-16mm f4.5-5.6 DC HSM	£599
10-20mm f3.5 EX DC HSM	£329
12-24mm f4.5-5.6 EX DG HSM II	£649
17-70mm f2.8-4.0 DC OS HSM	£349
18-250mm f3.5-6.3 DC Macro OS HSM	£349
18-300mm f3.6-6.3 C DC Macro OS HSM	£369
24-35mm f2 DG HSM A	£699
24-70mm f2.8 IF EX DG HSM	£526
70-200mm f2.8 EX DG OS HSM	£899
120-300mm f2.8 OS	£2699
150-600mm f5.0-6.3 S DG OS HSM	£1329
150-600mm f5-6.3 C DG OS HSM	£789

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TAMRON LENSES - with 5 Year Manufacturer Warranty

35mm f1.8 SP Di VC USD	£599
45mm f1.8 SP Di VC USD	£599
85mm f1.8 SP Di VC USD	£749
90mm f2.8 SP Di VC USD Macro	£579
180mm f3.5 Di SP AF Macro	£799
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£419
15-30mm f2.8 SP Di VC USD	£929
16-300mm f3.5-6.3 Di II VC PZD Macro	£429
£399 Inc. £30 Cashback*	
18-200mm f3.5-6.3 Di II VC	£189
18-270mm f3.5-6.3 Di II VC PZD	£299
24-70mm f2.8 Di VC USD SP	£799
£749 Inc. £50 Cashback*	
28-300mm f3.5-6.3 Di VC PZD	£599
70-200mm f2.8 Di VC USD	£1099
150-600mm f5-6.3 SP Di VC USD	£829
£754 Inc. £75 Cashback*	

*Nikon Cashback ends 04.08.17
*Tamron Cashback ends 30.06.17

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Pro Runner: BP 350 AW II	£149
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tamrac

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Anvil: Anvil Slim	£122
Anvil Super	£134.99
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Billingham



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Digital	£119
Small	£149
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Pro Original	£189
Hadley One	£265

Computing

Canon | **PRO**
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PIXMA Pro 10S	£519
PIXMA Pro 1	£599



Datacolor Spyder 5 Pro	£148
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ColorMunki Smile	£79

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Digital Compact Cameras

Digital compact camera accessories are available on our website

Canon | **PRO**
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16.1 megapixels
65x optical zoom
1080p movie mode



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4.2x optical zoom
1080p movie mode



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5.0x optical zoom
1080p movie mode



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PowerShot IXUS 285 HS	£166
PowerShot SX60 HS	£369
PowerShot SX540	£277
PowerShot SX720	£279
PowerShot G9 X	£349
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IXUS 185 HS	£119

FUJIFILM Black or Silver

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1080 movie mode



X100F £1249

Panasonic Black or Silver

24x optical zoom



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20.1 megapixels



Lumix TZ100
£528



Lumix DMC-LX15
£599

Lumix FZ1000	£579
Lumix TZ70	£279
Lumix FZ200	£299
Lumix TZ80	£329

OLYMPUS

Stylus TG-4
£299



Stylus Tough TG-870
£249
Black



RICOH

Theta S Digital Spherical Camera
12 Megapixels with 1080p movie mode and 360° stills £319 |

Theta SC Digital Spherical Camera - White
360° stills with 8GB internal storage, lithium ion battery, iSO and Android supported £249 |

SONY Black

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30.0x optical zoom



Cyber-Shot HX90V
£339

20 megapixels



Cyber-Shot RX100 Mark IV
£729

20 megapixels



Cyber-Shot RX100 Mark V
£999



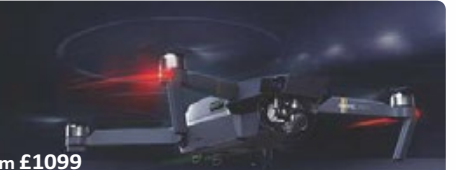
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1080 movie mode



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£479



DJI Mavic Pro Quadcopter Drone from £1099





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Body only +18-55 IS II
£269.00* **£349.00***

*Prices after £20 cashback from Canon. Ends 31.08.17

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Body only +18-55 IS STM
£479.00* **£529.00***

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£165 CASHBACK
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NIKON LENSES

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Nikon 28mm f/1.4E ED



Expected late June 2017
£2,079.00

Nikon 8-15mm f/3.5-4.5E ED



Expected mid June 2017
£1,299.00

Nikon 10-20mm f/4.5-5.6G VR



Expected late June 2017
£329.00

To learn more about the new lenses from Nikon, visit www.parkcameras.com/ap

AF-G 10.5mm f/2.8G ED DX	£585.00	AF-D 180mm f/2.8 IF ED	£759.00
AF-D 14mm f/2.8D	£1,369.00	AF-D 200mm f/4D IF ED	£1,269.00
AF-D 16mm f/2.8D Fisheye	£665.00	AF-S 10-24mm f/3.5-4.5G	£729.00
AF-S 20mm f/1.8G ED	£649.00	AF-S 14-24mm f/2.8G ED	£1,599.00
AF-D 24mm f/2.8D	£629.00	AF-S 16-80mm f/2.8-4E VR	£859.00
AF-S Nikkor 24mm f/1.4G	£1,789.00	AF-S 16-85mm f/3.5-5.6G	£497.97
AF-S 35mm f/1.8G ED	£449.00	AF-S 18-35mm f/3.5-4.5G	£619.00
AF-S 35mm f/1.8G DX	£179.00	AF-S 18-105mm VR	£219.00
AF-S 40mm f/2.8G ED	£239.00	AF-S 18-140mm ED VR DX	£429.00
AF-S 50mm f/1.4G	£379.00	AF-S 18-200mm ED VR II	£534.00
AF-D 50mm f/1.8	£119.00	AF-S 18-300mm f/3.5-6.3 VR	£629.00
AF-S 50mm f/1.8G	£189.00	AF-S 24-85mm VR	£439.00
AF-D 60mm f/2.8 Micro	£409.00	AF-S 28-300mm ED VR	£799.00
AF-S 60mm f/2.8G Micro ED	£499.00	AF-S 55-200mm f/4-5.6 VR II	£239.00
AF-S 85mm f/3.5G DX	£429.00	AF-S 70-200mm f/2.8 VR II	£1,998.00
AF-S 85mm f/1.8G	£439.00	AF-S 70-300mm IF ED VR	£499.00
AF-S 105mm f/2.8G VR	£749.00	AF-S 200-400mm VR II	£5,899.00

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CANON LENSES

See the range of Canon lenses at parkcameras.com. Alternatively, call us on **01444 23 70 60**

Canon DSLR lenses

10-18mm f/4.5-5.6 IS STM	£213.00	18-200mm f/3.5-5.6 IS	£469.00
10-22mm f/3.5-4.5 USM	£499.00	24-70mm f/4L IS USM	£799.00
15-85mm f/3.5-5.6 IS USM	£649.00	55-250mm f/4-5.6 IS STM	£269.00
16-35mm f/4L IS USM	£899.00	70-200mm f/4L IS USM	£1,149.00
18-135mm f/3.5-5.6 IS USM	£429.00	70-300mm f/4-5.6 IS II USM	£449.00

Canon Mirrorless lenses

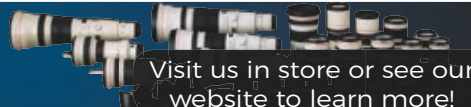
22mm f/2 STM	£199.00	18-150mm f/3.5-6.3 IS STM	£399.00
11-22mm f/4-5.6 IS STM	£319.00	55-200mm f/4.5-6.3 IS STM £40	£269.00

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on all Canon L-series lenses

*Minimum 10% deposit



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LEICA 12mm f/1.4	£1,199.00
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30mm f/2.8 ASPH	£269.00
42.5mm f/1.7 ASPH	£299.00
7-14mm f/4.0	£729.00
35-100mm f/2.8 O.I.S	£799.00
45-175mm f/4.0-5.6	£349.00
LEICA 100-400mm	£1,349.00

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Body only Graphite

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XF 27mm f/2.8	£329.00
XF 35mm f/2 R WR	£349.00
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XF 10-24mm F4 OIS	£769.00
XC 16-50mm O.I.S	£199.97
XF 18-135mm WR	£619.00
XC 50-230mm O.I.S	£299.00
XF 50-140mm O.I.S	£1,329.00
XF 100-400mm O.I.S	£1,442.00

Tamron SP 24-70mm f/2.8 Di VC USD



In stock!

£749.00*

Available in Canon, Nikon or Sony fit
*Price after £50 cashback from Tamron. Ends 30.06.17

Tamron 16-300mm f/3.5-6.3 Di II VC PZD



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Available in Canon, Nikon or Sony fit
*Price after £30 cashback from Tamron. Ends 30.06.17

Tamron 150-600mm f/5-6.3 Di VC USD G2



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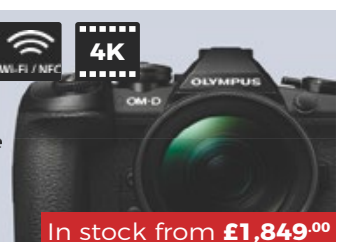
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EOS 1DX II - In Stock	£4,999	EOS 760D body	£649	TS-E 17mm f4L	£1,999	85mm f1.2L II	£165 CB £1,799
EOS 5D Mk IV - In Stock	£3,499	8-15mm f4 L Fisheye	£1199	70-200mm f2.8L II	£200 CB £1,995	100mm Macro f2.8	£50 CB £459
EOS 5D III Body	£2,499	10-18mm f4.5-5.6 IS	£229	70-300mm f4-5.6 IS	£419	100mm Macro f2.8L IS	£80 CB £829
EOS 5Ds £250 Cashback	£2,599	11-24mm f4 L	£2,699	70-300mm f4-5.6 L IS	£1,099	300mm f4 L IS	£1,275
EOS 5DsR £250 Cashback	£2,999	16-35mm f4 L IS	£969	135mm f2L	£939	300mm f2.8 L IS II	£5,789
7D MkII £125 Cashback	£1,399	16-35mm f2.8 L III	£165 CB £2,099	100-400mm L II	£200 CB £1,979	400mm f4 DO IS II	£6,566
EOS 6D £125 Cashback	£1,398	17-40mm f4 L	£695	200-400mm f4 L IS 1.4x	£10,399	400mm f2.8 L IS II	£9,499
EOS 80D £80 Cashback	£999	17-55mm f2.8 IS	£749	24mm f2.8 IS	£449	500mm f4 L IS II	£8,289
EOS 80D + 18-55 IS STM	£1,089	24-70mm f4 L IS	£799	24mm f1.4 L II	£1,449	600mm f4 L IS II	£10,995
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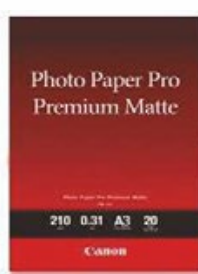
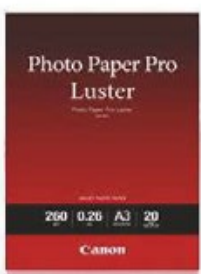
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Final Analysis

Roger Hicks considers...

'ATS Plotters', 1942 by Ted Dearberg/IWM

The Imperial War Museum never fails to surprise me when I go there, simply because it is so un-warlike. And, for that matter, so un-imperialist. When I first went there as a small boy, of course it was all very exciting. However, with each returning visit, I feel closer and closer to the people who are portrayed there, and I appreciate more and more the art (in every form) that is on display. This is from the IWM's new, stunning and remarkably affordable book, *The Second World War in Colour* (£14.99).

No matter what your opinion of black & white as an artistic medium, or as a medium for reportage, the sheer unfamiliarity of colour from the 1940s lends it an immediacy that is quite surprising. This picture of Auxiliary Territorial Service plotters at Coastal Defence Artillery Headquarters in Dover is almost certainly a Kodachrome, and from the shape and depth of field, I suspect it may have been taken on Bantam 828 film (28x40mm format). In this case, the camera might well have been the extraordinarily beautiful Bantam Special with its fixed 45mm f/2 lens. Or it might be 35mm, or even conceivably quarter-plate (3¼x4¼in, 83x108mm), but if it was not 828 or 35mm, the photographer would have needed a swing front.

Slow film, long exposure

Compositionally, the picture is quite clever although perhaps a bit obvious. There's an almost Busby Berkeley quality to the unfolding poses, though I doubt that any of them was overjoyed at the prominence it gave to their noses, and the



'The picture is quite clever. There's a Busby Berkeley quality to the unfolding poses'

woman on the right is staring into the distance rather than looking at the notebook in which she is ostensibly writing. All the poses are somewhat wooden, but they had to be: Kodachrome varied from 8 ASA (daylight balance sheet film) to 16 ASA (Type A). This would have been either Type A or Type B (10 ASA), both

tungsten balance, but even 16 ASA would necessitate a long exposure. They had to hold these poses for a while, and it looks as if there is a tiny bit of subject movement.

Three other small points are worth making. First, 'gardening' the table, so that it looks natural, is never easy – the right things have to be

scattered across it in the right way. Second, the photographer had to avoid giving away any information that might have been of help to the enemy, and he might not even have known what that might be, hence the need for War Department minders. Third, not only was colour photography expensive, so was colour reproduction. Even the great magazines such as *Time*, *Life* and *Picture Post* therefore used colour sparingly.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Magnus Wennman.

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